

EP D 12-54  
MISS MILDRED L JOY  
REC-ROOM 274  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

# SPONSOR

magazine radio and television advertisers use

9 AUGUST 1954

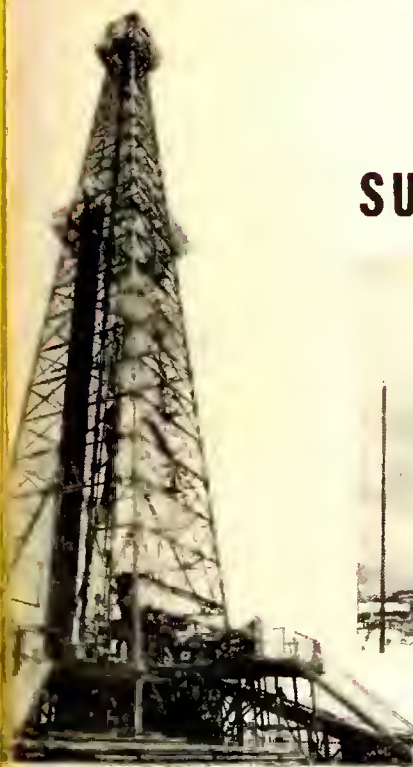
50¢ per copy • \$8 per year

RECEIVED

AUG 13 1954

NBC GENERAL LIBRARY

**SUN OIL COMPANY** DOES A COMPLETE JOB . . .



SO DO HAVENS AND MARTIN, Inc. STATIONS...

WMBG  
WCOD  
WTVR

When you "fill 'er up" with SUNOCO . . . the power flowing into your tank is the result of a complete job of production. The exacting scientific control at SUN's catalytic cracking plants, such as the above in Toledo, insures the best in petroleum products. Together with modern distribution and salesmanship, Sun Oil Company stands a leader in the field.

Havens & Martin, Inc., also gives you power . . . "sales" power from Richmond to the rich areas throughout Virginia. Creative programming and public service on WMBG, WCOD and WTVR has built large and loyal audiences. Join the other advertisers using the First Stations of Virginia.

**WMBG** AM **WCOD** FM **WTVR** TV  
*First Stations of Virginia*

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.



Maximum power—100,000 watts at  
Maximum Height—1049 feet

Spot radio: bigger than you think

page 31

**THE ALL-MEDIA BUYER AT Y&R**

page 34

Typ Dictionary/Handbook for Sponsors: Part I

page 38

The radio station that works outdoors: a picture story

page 40

100% air budget helps Ogeskin tissues get national distribution

page 4

How ARB tests helped convert Hale's Dept. Store to use of radio

page 44





# **ZOOMING UP ... MORE THAN 125 STORIES HIGH!**

KWTV's new tower—soon to be the world's tallest man-made structure—is rushing skyward toward its 1572-foot destination.

And KWTV's new studios—soon to be among the largest and best equipped in the Southwest—are also near completion.

Here's a glimpse at the KWTV picture you'll have by October 1:

**1572-foot antenna**  
**316,000 watts—video**  
**158,000 watts—audio**  
**Oklahoma's largest coverage area\*—**  
**1,401,400 population;**  
**\$1,326,048,000 retail sales**

**More people, more money, more  
TV homes than any other  
Oklahoma station!**

\*100 micravolt area per engineering computations. Population and sales figures—1954 Sales Management Survey of Buying Power.

Oklahoma's Number 1 television station is heading fast toward new heights of sales-effectiveness. You can buy this coverage now for your fall campaigns. Ask us for the complete story!

FRED L. VANCE  
Sales Manager

EDGAR T. BELL  
Executive Vice-President



**KWTV - CHANNEL 9**  
**O K L A H O M A   C I T Y**

**REPRESENTED BY AVERY-KNODL, INC.**

# REPORT TO SPONSORS 9 AUGUST 1954

## Key am stations plan coalition

Long-discussed coalition of top-prestige, high-powered radio stations may become reality within 30 days. Group would serve national spot advertisers via tape. Dissatisfaction with network radio is behind series of meetings stations are holding on subject. Group, now known as Quality Stations Association, may run to 25 or 30 stations; maintain (in addition to individual station reps) own offices in key cities; clear choice time.

-SR-

## Radio-tv learning print tricks

Radio and tv are moving rapidly into preserves of printed media. NBC TV "Home" show, for example, is taking cue from women's magazines by working with department stores. Regular features of show now is department store of the week in which cameras pay visit to store. Show and sponsors benefit from promotion store does to reciprocate.

-SR-

## Brassieres and girdles on air

Other respect in which air media are breaking print monopoly is in type of clients being attracted. Exquisite Form Brassiere campaign this fall in network tv (ABC) and radio (CBS) is biggest brassiere effort in network history. (See profile on Exquisite Form ad manager, page 24.) Locally, too, women's undergarments are on air. Article this issue tells of Hale's department store in Sacramento and test it made of radio, including girdle and brassiere commercials. Note particularly girdle copy (page 44) which gives frank description of girdle advantages without inhibitions of former years.

-SR-

## Spot radio is tonic for S.S.S.

When S.S.S. Co. of Atlanta found sales of its tonic going down despite heavy newspaper advertising, firm tested radio. Results were so encouraging firm expanded spot radio use until today it's buying time on 305 stations. Sales are up over 300% since company started radio in 1951; advertising was seasonal, is now year-'round. Radio budget in 1954 is \$500,000-plus or 80% of total. Firm will put tonic on market in tablet form after Labor Day. Agency is Day, Harris, Mower & Weinstein, Atlanta.

-SR-

## Phillips mixes film and football

Phillips Petroleum approach to spot tv gives firm 2 different program formats while preserving advantage of 52-week discounts. Phillips airs football in fall, is on air rest of year with film show, Ziv's "I Led 3 Lives." Lambert & Feasley, Phillips' agency, is seeking to pick up show in 40 markets, now has 28. Show was in 23 markets for Phillips last year.

-SR-

## Station breaks a plus for RCA

Station breaks on NBC O&O stations now give call letters followed by line: "A service of RCA." Thus parent company gets benefit of millions of trade name impressions weekly, including display of trademark in tv breaks.



## REPORT TO SPONSORS for 9 August 1954

**Factbook digests  
tv rates cards** Buying full hour of Class A time over all 382 commercial tv stations on air mid-July would cost \$194,875. That's among facts gleaned from fall edition of semiannual Tv Factbook just published by Television Digest. Figure amounts to average of \$510 per station for time only, not including talent, line and other costs. Factbook digests rate cards, gives complete data on technical facilities, ownership and executive staffs of all tv stations.

-SR-

**Radio commercial  
is star-maker** Measure of impact radio commercial can attain is given by Hunt's tomato sauce e.t. ("I love to cook and cook and cook"). Girl who sings it got Columbia Records contract after talent scout heard commercial. Girl's picture with her sponsor is on page 33 of this issue in story on spot radio.

-SR-

**Show sans scenery  
costs more** Recent Auto-Lite "Suspense" show reached ultimate in "no scenery" tv drama (via Cecil & Presbrey). Story called for movie theatre setting so cameras were turned loose on studio itself, a former theatre. Ingenious staging without scenery, however, didn't mean cost saving. Show came in over usual budget because total of 6 cameras were used for chase scenes up and down stairs of theatre.

-SR-

**Heinz makes  
tv plunge** H. J. Heinz Co. has joined majority of major food firms as big-time tv spender. It will put half-hour film drama in 33 top tv markets on spot basis this fall via Maxon agency. Show is "Studio 57," drama packaged by MCA TV. Heinz is also buying 3 announcements weekly in NBC TV's "Home" on 52-week basis. Firm's first national tv effort represents major portion of budget. Radio may be added.

-SR-

**Ingenuity clears  
tv time** Clearing prime spot tv time takes ingenuity of one-armed paperhanger. Recent coup scored by buyer netted his client slots next to top evening shows in one of biggest markets. Buyer learned strike would take big local client off air. Within minutes he had local client's time tied up for duration—which lasted 2 months.

-SR-

**Commercial at  
end weakest** Worst spot for commercials is at end of show. That's conclusion Daniel Starch and Staff makes from studies for clients. When viewer knows show is over, says Starch, closing commercial drops 50% or more in viewing compared to other commercials on same program.

### New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Birdseye Food Co. White Plains, NY	Frozen Meat Pies	YGR, NY	18-20 radio mkts	Radio: live min anncts; 23 Aug; 10-12 wks
General Foods, NY	Instant Jello	YGR, NY	75-80 mkts	Tv: film anncts; early Aug; 2 wks
H. J. Heinz Co. Pittsburgh, Pa	Soups, spaghetti, catsup (major prods in Heinz 57 line)	Maxon, NY	33 mkts	Tv: "Studio 57," 1/2-hr drama film; 12 Sep; 52 wks
RCA NY	RCA prods and services	Kenyon & Eckhardt, NY	NBC o&o stns	Tv: min anncts, partic; 2 Aug; 13 wks
Rockwood and Co. NY	Rockwood Bits and Wafers	Paris & Peart, NY	45 mkts	Radio: min anncts; 27 Sep; 13 wks
Rockwood and Co. NY	Rockwood Bits and Wafers	Paris & Peart, NY	NY, Chi	Tv: min anncts, partic; 27 Sep; 13 wks
Shell Oil Co NY	Shell oil and gasoline prods	J. Walter Thompson, NY	12 radio mkts	Radio: min anncts; early Aug; 8 wks



*One of America's  
Pioneer Radio and  
Television Stations*

**A GOOD PLACE  
TO BUY  
Since  
1922**

**WGAL • 33rd year  
WGAL-FM • 7th year  
WGAL-TV • 6th year**  
**Lancaster, Penna.**

Steinman Station  
Clair McCollough, President

Represented by

**M E E K E R**

New York  
Los Angeles

Chicago  
San Francisco





## ARTICLES

### **Spot radio: bigger than you think**

In 1953 national spot radio billings hit a healthy \$135 million. But many advertisers still don't fully understand the medium. This report is designed as a guide to top management in particular

31

### **TIMEBUYERS: 2. The all-media buyer**

Second in a series explaining the organization of media departments in Top 20 agencies. Examined in this issue is the all-media buyer system as it operates at Young & Rubicam

34

### **Radio + squaw dresses = wampum**

Unlike majority of retailers, Phoenix squaw dress shop owner is heavy radio user. D.j. show is helping boost sales to \$150,000 mark in first year

37

### **Tr Dictionary/Handbook for Sponsors**

Here is first installment of information-packed tv lexicon edited by Herb True, advertising professor at University of Notre Dame

38

### **Life at a radio station**

WOLF, Syracuse, employees get their sunburns while they work—in a specially built outdoor patio. Pictures show staffers enjoying sun during office hours

40

### **100% air budget puts over higher-priced Doeskin**

Daytime network tv, radio women's-appeal shows helped facial tissue firm get national distribution, boosted sales 34% in just one year

42

### **A department store tests radio**

One of most recent department store converts to radio is Hale's of Sacramento. Article explains what store learned from special ARBI newspaper-vs.-radio tests in which equal amounts were spent for both media

44

### **Some plain facts about uhf**

Today more than four out of 10 U.S. tv markets have uhf stations; about 10% of all video homes are equipped to receive uhf. Status report gives advertisers, agency men a comprehensive look at uhf's problems, potential

46

### **SPONSOR index for first half of 1954**

Articles and departments are indexed here under convenient headings. Extra copies of this index are also available to subscribers without charge

49

## COMING

### **Canadian Section**

Five-part section on Canada will give latest facts, figures, outlook on Canadian radio, television. Highlights of air advertiser activity and list of all Canadian radio stations with rates and reps will be included

23 Aug.

## DEPARTMENTS

### TIMEBUYERS

AGENCY AD LIBS

49TH & MADISON

NEW & RENEW

MR. SPONSOR, Herbert Leeds

P. 5.

NEW TV STATIONS

TOP 20 TV FILM SHOWS

TV RESULTS

AGENCY PROFILE, William McIlvaine

SPONSOR ASKS

ROUND-UP

RADIO COMPARAGRAPH

NEWSMAKERS

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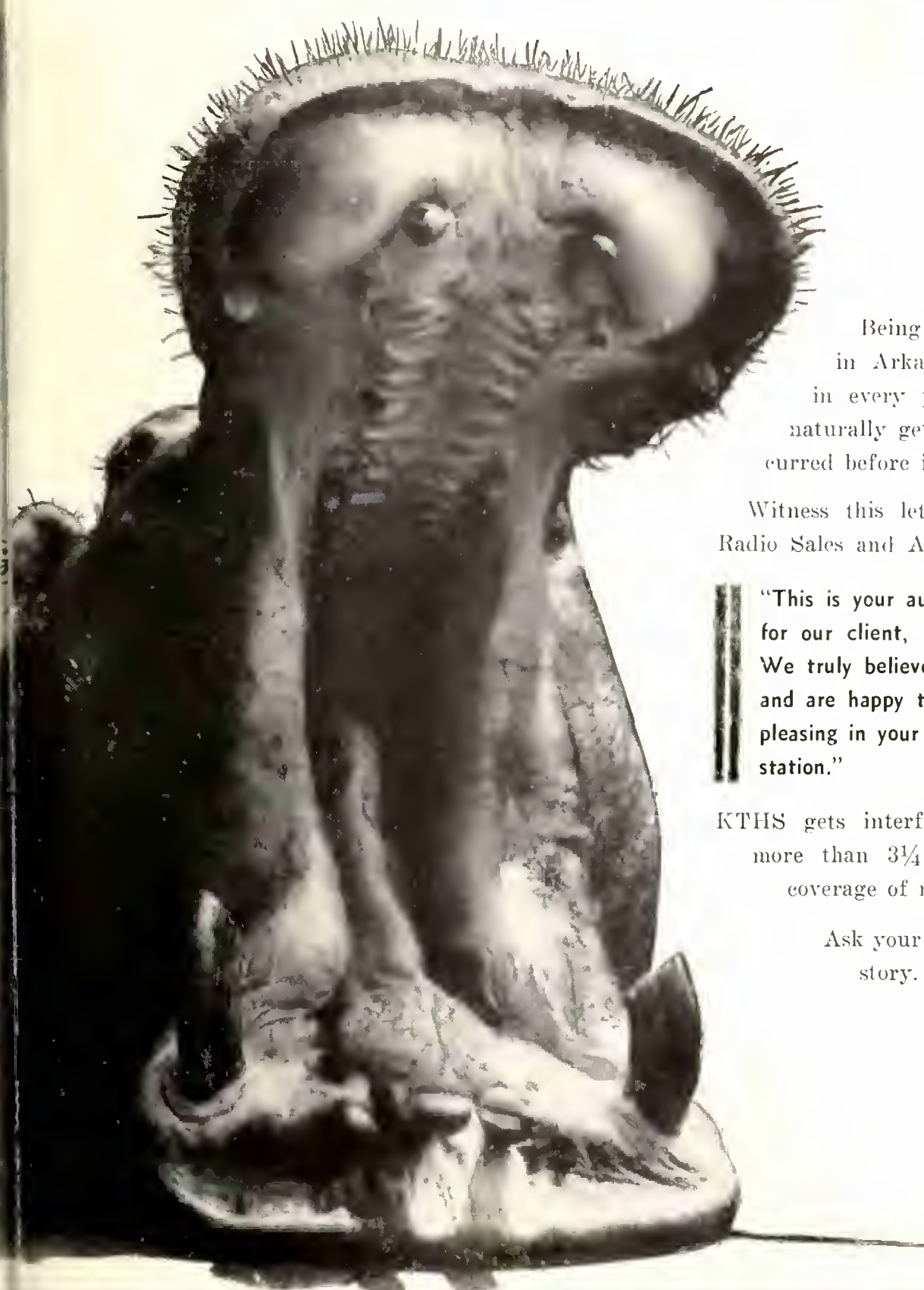
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# HERE'S A MOUTHFUL ABOUT RADIO IN ARKANSAS!



Being the one and only 50,000-watt station in Arkansas and doing a 50,000-watt job in every phase of programming KTBS is naturally getting such *results* as have never occurred before in the State.

Witness this letter from George F. Anderson, of Radio Sales and Advertising Agency, Topeka:

"This is your authority to continue the campaign for our client, Kinreco Products, on a TF basis. We truly believe in giving credit where it is due and are happy to say that results have been very pleasing in your area due to our schedule on your station."

KTBS gets interference-free daytime coverage with more than 3¼ million people—primary daytime coverage of more than a million people!

Ask your Branham man for the whole KTBS story.

**50,000 Watts . . . CBS Radio**

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

# KTBS

**BROADCASTING FROM  
LITTLE ROCK, ARKANSAS**



# ONLY 4 STATIONS

ARE powerful enough and popular enough to register audiences in radio survey ratings of both Los Angeles and San Diego.

OF THESE TOP FOUR... KBIG is

- the only independent
- the least expensive
- the lowest cost per thousand families

**KBIG** 6540 Sunset Boulevard, Hollywood, California

Music—News—Time

# KBIG

The Catalina Station 740 on your dial



KBIG uses Outdoor Advertising (illustrated)—plus all other major media in all-year audience promotion

# Timebuyers at work



**Timothy O'Leary**, Calkins & Holden, New York, says that nighttime radio is still a top buy particularly for male products. "Many of the 6:00 to 7:30 p.m. shows are getting higher ratings than early-morning radio," adds Tim. "And, of course, there's the factor of money: A lot of radio stations have adjusted their nighttime rates down to their daytime rates, making nighttime a better buy yet." He also believes early-evening audiences are more receptive to commercials because they're more wide awake and more relaxed than in the morning



**Jean Gilbon**, Doud, Redfield & Johnstone, New York, feels the Cott's Beverages success story in New York may establish a pattern for other packaged products which want to get a foothold rapidly in a new area against entrenched competition. "Through a combination of saturation spot radio in the summer and tv in the winter, within less than a year Cott attained more recognition than some competitors got in a decade," says Jean. "And sales are still rising, although other soft drinks have long been supported by heavier advertising appropriations."



**Ray Stone**, Maxon, New York, is concerned about the lack of reliable market and station information. "Market data have a way of being either incomplete or obsolete," he told SPONSOR. "It's difficult to make sound judgments in time buying without these basic tools. After all, a buyer's choice depends upon his evaluation of his client's sales and distribution problems in a particular market, (such as the type of consumer it is aimed at and under what circumstances)—product objectives that he must correlate with up-to-date market data."



**Joseph Tery**, Cuples Agency, New York, has conclusive proof that radio-tv advertising by one member of an industry benefits the entire industry. "I'm referring particularly to our European Travelcade May 6 campaign," Joe told SPONSOR. "Here's a case of a group of low-budget advertisers in the travel field getting together and sponsoring a nighttime radio-tv package deal on a cooperative basis. Some of the sponsors were actually directly competitive like KLM, Panagra and the Cunard lines. But the entire project promoted travel."



# MEMO

## Timebuyers get this!

RE: WESTERN NEW YORK



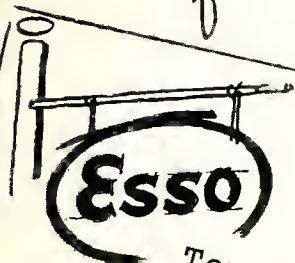
In 3 days,  
sunrise listeners  
wrote for  
2,733 toy cowbells.

*Some mail response  
from radio  
these days!*



Thousands of shoppers  
are brought to  
Sibley's department  
store counters.

*Sibleys knows  
radio pays. It's  
proven by 5,880  
consecutive broadcasts!*



Top news broadcasts  
put Esso products on  
top of the market.

*"Selling stronger  
than ever in its  
18<sup>th</sup> year!"*

*Your success  
story could  
be here!*

"High sales records are a  
habit with WHAM-radio."

NEW PERSONALITY FOLDER

LET **WHAM** RADIO SELL FOR YOU

Write  
for  
it!



The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC - 50,000 watts - clear channel - 1180 kc  
GEORGE P. HOLLINGBERY COMPANY, National Representative









# Shop Talk...

Remember the old-fashioned general store... and the friendly proprietor, whose personal recommendation meant so much to the success of a product? Today, WCBS Radio's John Henry Faulk carries on that tradition. Authentically and with easy conviction, he uses tried and true old-school selling principles—*bulwarked by all the tools of modern merchandising.*

And John Henry is about as persuasive a talker as they come. He's an authority on the language and lore of our American heritage. He developed his skill as a folk humorist while teaching at the University of Texas. And nurtured it by collecting first-hand samples of folklore (on a Rosenwald Fellowship) for the Library of Congress. He even lectured on the subject at Yale.

But then Johnny'll talk anywhere, to everybody within earshot. He's mighty convincing when he's commercial, too. Especially since his friendly on-the-air shop talk (he's one of the top-rated personalities among New York's major stations) is backed up by extensive point-of-sale promotion in *more than 900 metropolitan stores* throughout New York's five boroughs, Long Island and northern New Jersey!

John Henry Faulk is just one more reason why WCBS Radio has the largest average share of audience in New York. If you'd like him to talk shop about your product (people'll eat it up!), call us for particulars on participations.

## WCBS RADIO

New York • 50,000 watts • 880 kilocycles

CBS Owned • Represented by CBS Radio Spot Sales





KSDO is first in San Diego . . .  
and that's the long and short of it.

Surveys, ratings, mail-pull . . .  
any way you look at it, KSDO tops  
every station in this rich  
billion dollar market

May we give you the long and  
short of it . . . tell you why  
KSDO delivers the most listeners  
per dollar in San Diego?



# AGENCY AD LIBS



by Bob Foreman

The subject of the pilot film is worthy of a pica or two on these pages since it is of such growing concern to the buyers of tv programing and of growing cost to the producers of same. Although there are those entrepreneurs and a few stars as well who are still bold enough to use the routine—"You know my work, so a sample isn't necessary"—most are now quite convinced that a pilot example of what they are out to sell is essential even if the proposed series is out of Dickens by Martin and Lewis.

Though some attribute this state of affairs to complete lack of imagination on the part of sponsors and/or utter ignorance of "show biz" by agencies, the writer of this tract is of the school that both these comments should be answered with a loud "nertz." I subscribe to the point of view that the cost of 39 television films and 13 reruns in a non-cancellable contract is of such proportions that I personally feel a lot more secure after having some prima facie evidence of whether Mr. Big knows enough to employ folks who can run film through the camera in the right direction. Lord knows, this is asking little enough and actually constitutes a bare minimum of protection.

When a supersalesman, out to peddle a no-pilot series, tries to counter my request for this evidence with "The fact" that he would be embarrassed to ask a star of the stature of Toodles DuFaur (signed exclusively to him) to perform in what is really an audition. I am then inclined to make uncouth noises with my tongue. I know very well that Miss DuFaur, in the features she's made, couldn't speak her own name correctly without seven takes and when she had to hum *Home, Sweet Home*, a multi-thousand-dollar dubbing job was required. Realizing that tv can't afford these luxuries, I then make a point of saying to Mr. Big, "That is your problem, sir—yours and Miss DuFaur's."

However, if I know the gent well enough to call him Sam, I might even add that, just between us, we're taking enough of a chance even after the pilot is shot, edited and neatly coiled in the can. For, with 38 more shows to go, experience has shown me how easy it is to miss between Pilot and Film No. 2, and there's no telling how much more difficult the pace will get as the episodes roll along. Or, as has been perpetrated before, the pilot may reveal credits whose names will

(Please turn to page 62)



...it's not the

REACH



...it's the

**PULL!**

**\*KARK pulls 66 "firsts" among 72 quarter hours reported by the March 1954 PULSE Area Study—11 times as many as all other Little Rock stations combined!**

Why holler at the hills with a lot of wasted wattage when the folks you want to reach in the Central Arkansas market *listen most to KARK*? Your prospects tune in the station that offers the best programming. In the Central Arkansas market most radio homes keep tuned to 920—KARK—because they prefer KARK's popular local and NBC network shows, as proved again by *PULSE*: the ten

top evening shows, ten top daytime five-a-week shows, nine out of ten top daytime Saturday and Sunday shows are *all on KARK*. It's program popularity and proved listenership like this, rather than power alone, that attracts customers for you.

Or to put it another way, *it's not the reach—it's the PULL!*

*Advertise where people listen most, where the cost is low--on*

**kark**

920 KILOCYCLES 5000 WATTS  
LITTLE ROCK, ARKANSAS

**ARKANSAS'  
PREFERRED  
STATION**

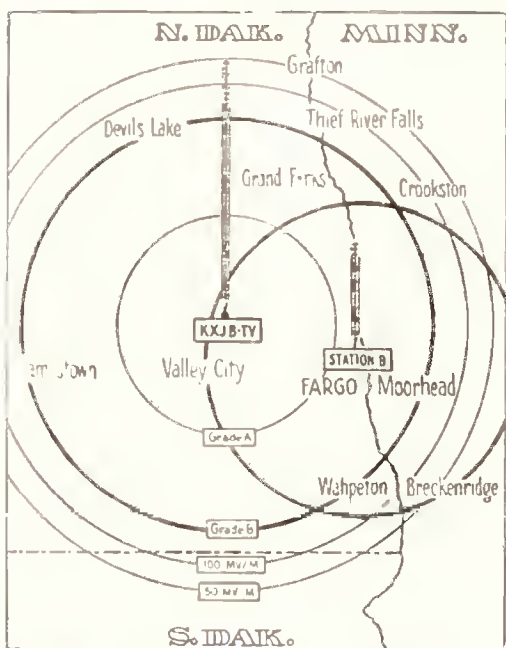
**NBC**

SEE YOUR  
PETRY  
MAN TODAY





Want to reach  
the "people" in  
the Dakota area?



## Buy KXJB-TV

FARGO—VALLEY CITY, N. DAK.

Compare!	KXJB-TV	Station B (Fargo)
Sea level	1410 ft.	950 ft.
Antenna	1085 ft.	433 ft.
Above sea level	2495 ft.	1383 ft.
Power	100 KW	65 KW
Sig. "B" area	App. 75 mi	App. 52 mi
Base "A" rate	\$200 hr.	\$200 hr.
Channel	4	6


Channel 4, the state's choicest channel, was allocated to Valley City making it possible for KXJB-TV with maximum power and 1085-ft. tower to cover Fargo-Moorhead, Grand Forks, Devils Lake, Jamestown, Valley City, Wahpeton, Breckenridge and Crookston with a good solid 100 microvolt signal. 7 markets for the price of one. (See map).

**MARKET DATA:** Over 135,000 urban and rural families within 50 M V M line. Average retail sales per household \$4272 per yr. (urban and rural). Average retail sales per household \$6794 (Fargo trade area) — better average than such cities as Boston, Los Angeles, Detroit, Minneapolis.

**PROGRAM POLICY:** Serving the predominant Dakota agricultural area with true "Farm Programming". KXJB-TV is ably assisted by a program advisory board of the North Dakota State Agricultural College.

REPRESENTED BY WEED TELEVISION  
SALES OFFICE: BOX 626, FARGO, N. D.  
PHONE 446-1

NORTH DAKOTA BDCST. CO., INC.  
KSJB-600 K.C. JAMESTOWN, N. DAK.  
KCJB-910 K.C. MINOT, N. DAK.  
KCJB-TV CH. 13 MINOT, N. DAK.

**KXJB-TV**  **VALLEY CITY-FARGO, ND**  
CHANNEL 4 100,000 WATTS

# 49<sup>th</sup> and MADISON

SPONSOR invites letters to the editor.  
Address 40 E. 49 St., New York 17.

## FALL FACTS ISSUE

A record breaker in size, so was your eighth annual *Fall Facts* issue a record breaker in the amount of pertinent, pithy information crammed in highly readable form into its pages.

Congratulations to the staff of SPONSOR on a monumental task, superbly done.

SYLVESTER L. WEAVER JR.  
President  
NBC, Inc., New York

Just received my issue of *Fall Facts* and believe me, this is the finest issue to date. It covers about everything of interest to radio and tv owners and managers, plus a down-to-earth discussion of the various problems facing the industry.

This is a job "better" than well done.

JACK SNYDER  
Managing Director  
WFBG-TV  
Altoona

## MEDIA SERIES

Thank you for your entire series on media. Thank you especially for Part 22. "III. Psychology of media." [3 May 1954, page 34], and your invitation to express an opinion of Dr. Dichter's views.

I agree with Dr. Dichter so wholeheartedly in regard to most of the points he has established that I feel it would be needless and churlish of me to challenge one area, minor in importance, of disagreement.

It is my good fortune to have no fears regarding my job or my future. I have countered constantly the barrage of statistics which bombard my office with personal observations related to what I have been calling "climate of readership." I have insisted that there are no absolutes in media appraisal, and that any media appraisal must be related to all types of media, and specific media within each type on a rela-

tive basis, interrelated with marketing information, sales facilities, merchandising possibilities and the type of creative effort to be used. I have refused to consider P.L.B. data while making a media selection. I have not been deeply impressed ever by what the client's competitor has been doing because I am certain that many advertisers do play follow the leader.

I have been foolhardy enough to challenge the authenticity of rating services for all types of media. It has been my strong contention for many years that too many admen are trying to conceal their lack of talent or inability to think clearly through new problems with an eagerness to accept statistical data as the answers to problems which require creative thinking.

Naturally I am delighted to find agreement with my thinking from so eminent a source as Dr. Dichter. Thank you again for publishing this article which I think is a valuable contribution to the entire advertising profession. It should be read by everyone who really wishes to be an adman instead of an accountant.

EDWARD B. POPE  
Director of Media  
James Thomas Chirurg Co  
Boston

\* "III. Psychology of media" is part of the 26-article All-Media Series, now being reprinted in book form. You may reserve a copy now. Price will be \$4.

We wish to reserve a copy of your All-Media Evaluation Series book. Please send a copy of the study to us when ready and bill this corporation:  
F. E. BENSEN JR.  
Advertising Manager  
Canada Dry Ginger Ale  
New York

Would you please send me the All-Media Evaluation Study when ready? May I reserve my copy now?

JAMES WITHERELL  
Vice President  
Russell M. Seeds Co.  
Chicago

\* SPONSOR's 26-part All-Media Evaluation Series will be published in book form this month. Price is \$4 each. You may reserve your copy now by writing to 40 East 49 St., New York 17.

## HIGHER MATHEMATICS

In his story on Wildroot ["Why Wildroot has 100 ad budgets." 12 July (Please turn to page 16)]



# THE Daily Double

in Jackson, Michigan

## SEARS & WKHM

ROEBUCK and CO.

### A WINNING COMBINATION

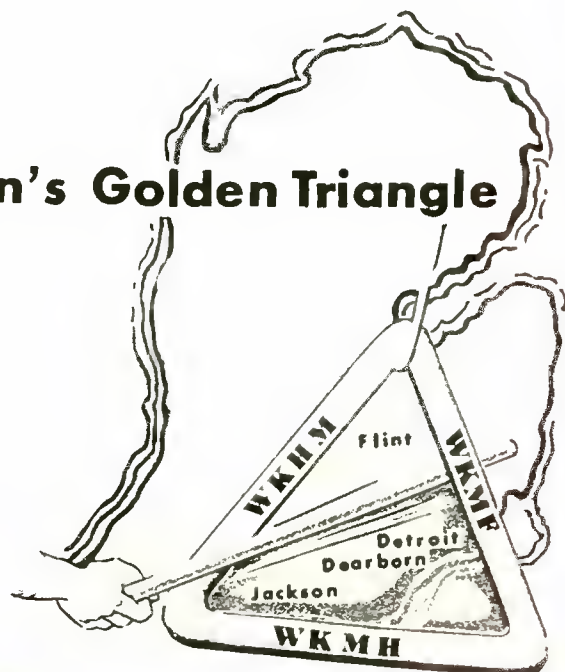
Here's just one example of how WKHM achieves big results in the big-dollar Jackson market! Using WKHM only, Sears ran spot announcements featuring washers and dryers . . . 22 spots for a total cost of only \$143. This promotion *sold over \$6000* worth of advertised items alone. Proof that in Jackson, Michigan, WKHM reaches the people who buy.

Needless to say, Sears-Roebuck and Company now uses WKHM regularly. Your product message can reach this same ready audience. Buy WKHM, Jackson . . . valuable corner in Michigan's Golden Triangle.

REPRESENTED BY Headley-Reed

A PACKAGE BUY OF THESE THREE  
STRATEGICALLY LOCATED MICHIGAN  
STATIONS OFFERS YOU MAXIMUM  
COVERAGE AT MINIMUM COST.

#### Michigan's Golden Triangle



## WKMH

DEARBORN  
5000 WATTS  
1000 WATTS—NIGHTS

## WKHM

JACKSON  
1000 WATTS

## WKMF

FLINT  
1000 WATTS

# NOW high

## ... "ON-AIR" at WBRE-TV

**New RCA 12.5-kw UHF Amplifier —**  
**added to RCA's "1 KW UHF"—provides**  
**a complete RCA 12.5-kw UHF transmitter for WBRE-TV**

Without discarding a single unit of its original RCA UHF equipment, WBRE-TV has boosted power to 22½ kw ERP—in just one step. When WBRE-TV installs an RCA High-Gain UHF Antenna, ERP will go up again—to 500 KW.

WBRE-TV's achievement in

power boost is another example of the way RCA "Matched Equipment Design" pays off for UHF stations now operating with an RCA "1 KW". It assures peak operational performance throughout the system—and at any power level. It enables you to use your existing RCA equipment as you step up power from 1

kw to 12.5. It protects your investment.

Are YOU one of the many UHF stations now operating an RCA "1 KW"? If you are, you have chosen your basic transmitter wisely. You can add an RCA 12.5-kw amplifier and continue to use your 1 KW driver—intact and without modification. Moreover, you can go color—without spending a dime to convert your transmitter.

Play it safe. Plan your UHF power.



### OK FOR COLOR

The TTU-12A Transmitter, like all RCA TV Transmitters now in production, is designed to meet fully the new FCC Color Standards and to provide high-quality color picture transmission when used with RCA Color Video Input Equipment.



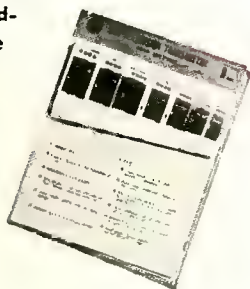
# power UHF

## Vilkes-Barre, Pa.

crease with an RCA completely  
atched UHF system all the way—  
m the 1 KW transmitter to the  
er light.

For help, call your RCA Broadcast  
es Representative. In Canada,  
te RCA Victor Ltd., Montreal.

FOR BULLETIN . . . For complete infor-  
ation on the RCA 12.5-kw UHF  
mitter—call your RCA Broad-  
Representative. Ask for the  
illustrated, 12-page bro-  
he describing RCA's Hi-  
er UHF transmitter.



Conventional, small-size,  
RCA 6448 Tetrode used in the RCA 12.5-kw UHF Transmitter.



RCA-6448 Power Tetrode—  
heart of the TTU-12A, 12.5-kw  
UHF Transmitter.



It is used in the kind of circuits  
every station man knows how  
to tune.



It saves power and tube costs  
(up to \$34,000 over a ten-  
year period).



It's small, fits into easy-to-  
handle cavity assembly.



It's a standard type—can be  
obtained from your local RCA  
Tube Distributor.



One type covers the entire  
UHF band, 14-83.

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DIVISION  
CAMDEN, N. J.

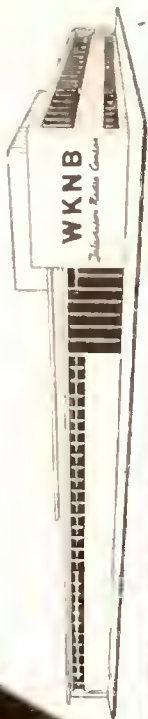


# Advertisers GET RESULTS on WKNB-TV

## Hartford-New Britain Market 3rd richest in U.S.

You cannot dominate this big Hartford-New Britain Market unless you use WKNB-TV. Scores of proven success FACTS.

FIRST Television station in Hartford County.  
FIRST in national and local program popularity.  
FIRST in acceptance by local advertisers.



**The New WKNB Television-Radio Center**

1422 New Britain Ave. (Corner Ridgewood Road)

WEST HARTFORD 10, CONNECTICUT

Represented Nationally by The Bolling Company



## Over 190,000 HOMES delivered

Certified July figures

1954 SPONSOR, page 42], Keith Trantow says:

"At an advertising convention in White Sulphur Springs a year ago Maurer was asked by a SPONSOR reporter after a golf game how much a golfer would lose if he lost every bet at 10¢ a hole, to be doubled on each hole. In less than one minute—between soaping and showering—Maurer had it figured out: 'Over \$13,000.' (Exact figure: \$13,107.20.)"

Do they play 17-hole courses in White Sulphur Springs or is SPONSOR half right? The exact figure should be \$26,214.30. . . .

L. HERSCHEL GRAVES  
General Manager  
WTAL  
Tallahassee, Fla.

• They play 18-hole courses in White Sulphur Springs. But Maurer forgot one thing when solving the problem. The figure of \$13,107.20 is what the duffer would lose on just the 18th hole. On the preceding 17 holes he would have lost a total of \$13,107.10 which, added to the amount lost on the 18th hole, makes \$26,214.30.

### RADIO/TV DIRECTORY

I understand that you have offered gratis a New York and Chicago Radio/Tv Directory.

Several requests for the directory have been sent to me and so I shall be most grateful to you if you will mail three copies to my attention.

JOSEPHINE ZITELLA  
Librarian  
Foote, Cone & Belding  
Chicago

Just saw a copy of your Radio and Tv Directory of New York and Chicago. I think that it'd be a very handy thing to have in the old vest pocket, and would appreciate very much receiving a copy. Thanks very much.

DON PHILLIPS  
WEW, St. Louis

• SPONSOR's 1954 Radio/Tv Directory is available free of charge to subscribers.

Practically everything SPONSOR does is very, very good and extremely helpful. I thought I would let you know that the Radio/Tv Directory is another excellent accomplishment.

I have only two criticisms which I believe are in line. One is that our company in Chicago is no longer at 360 but is now at 435 North Michigan, which is the Tribune Tower.

Since I read the entire book cover to

cover, I noticed that you also misspelled the "Hotel Bismarck."

Thank you very much for the book as it is an excellent service.

JOHN D. STEBBINS  
The Bolling Co.  
Chicago

### RESULTS BOOKLETS

We have learned you are offering "Tv Results" 1954 to new subscribers. Since we already subscribe to your fine magazine, we were wondering if we were eligible to receive this also. We would like very much to have a copy.

MARILYN FUDGE  
Liller, Neal & Battle  
Atlanta

Would you find it convenient, feasible and reasonable to send us a few copies of Tv Results and Radio Results? We will appreciate it much.

FRANK M. DEVANEY  
V.P. & General Manager  
WMIN Broadcasting Co.  
St. Paul-Minneapolis

• The 1954 editions of Radio Results and Tv Results are just off the press. They are available free to subscribers; extra copies, \$1. Quantity prices on request.

### TV DICTIONARY/HANDBOOK

As subscribers to SPONSOR we are anxious to obtain copies of your publications titled, "Tv dictionary/handbook for sponsors" and the *Program Guide*. Will you please let me know how this can be done.

BEATRICE SPIVACK  
Librarian  
Hill & Knowlton  
New York

• The 1954 Program Guide is available free to subscribers. Extra copies cost \$2 each. The 1954 "Tv dictionary/handbook for sponsors" is appearing in SPONSOR starting this issue, see page 38.

### WEEKEND RADIO

A few months ago I attended a BAB committee meeting in New York at which Eastern and Midwestern sales managers present talked about their "weekend problem." I was surprised then, just as I was surprised to see the big story in your June 28 issue indicating that a problem even exists ["Weekend radio: are you missing a good bet?" page 33]. KBIG always (Please turn to page 94)






## *nothing* **Works Like** *Wantmanship*

Create the want that's the source of the sale. The Crosley Group does it with **Wantmanship**, the dynamic new dimension in selling. Typical of the Group, WLW-radio, is raising the standards of living in 1/10 of America, want by want. **Wantmanship** explains why the Crosley Group makes more sales faster, *at less cost*, than any other medium or combination.

## *the* **CROSLEY GROUP**



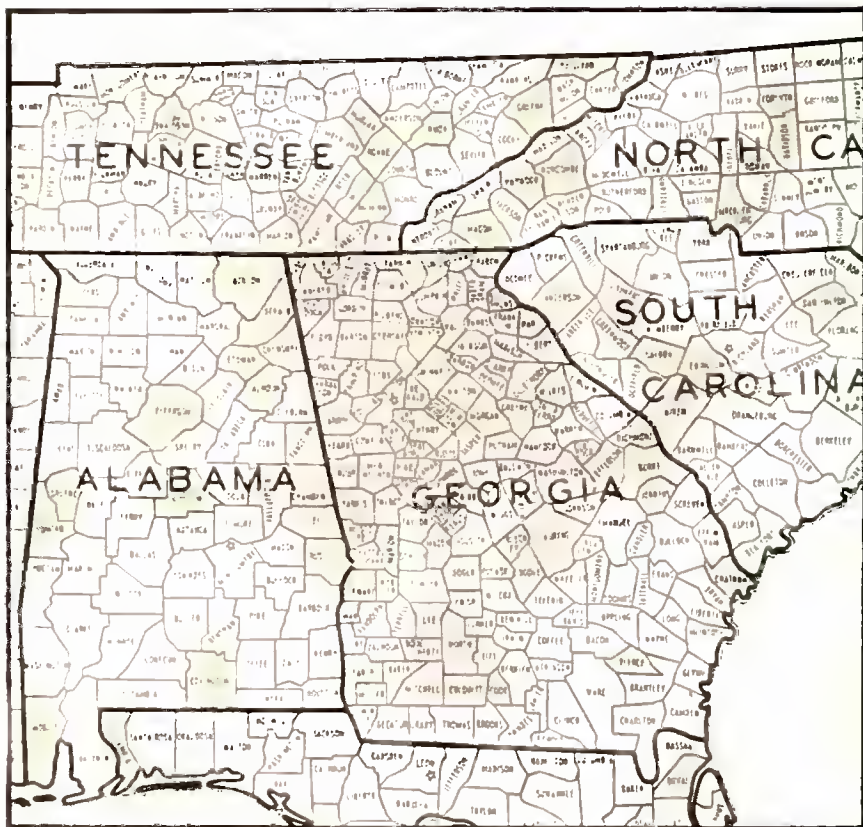
<b>WLW</b>	Radio
<b>WLW-A</b>	Atlanta
<b>WLW-C</b>	Columbus
<b>WLW-D</b>	Dayton
<b>WLW-T</b>	Cincinnati

*C. HARPER*

Exclusive Sales Offices: New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago



# 44,578 VIEWERS WANTED OUR TRADE-MARK...



**COVERAGE MAP**—based on 44,578 entries in "Win A Waga" contest, March, 1954. Of the total entries, 38,951 or 87% came from Metropolitan Atlanta—Georgia's richest trading area. 5,079 came from other Georgia localities. 548 came from out of the state. In all, entries came from 7 states, 150 counties, 378 cities. WAGA-TV is obviously top dog in this rich market area.

Represented Nationally by  
the KATZ AGENCY, Inc.

Tam Harker, V.P. and Nat'l Sales Director, 118 E. 57th St., New York 22

• Bob Wood, Midwest National Sales Manager, 230 N. Michigan Ave., Chicago

Who'd ever have thought that 31 Scottie puppies would pull 44,578 entries in a one-month contest?

To celebrate our 5th Anniversary in March, we offered our viewers a chance to win a live replica of our Scottie trade-mark, "Waga," every day. Entry blanks had to be obtained from local stores or postal cards mailed in to enter the daily drawings.

In poured the entries—44,578 of them. They came from seven states, 150 counties, 378 cities. Metropolitan Atlanta accounted for 38,951 or 87%. Out-of-state entries totaled 548. The balance, 5,079 were outside Metropolitan Atlanta.

Here is coverage where it counts—coverage that blankets the rapidly-growing, rich Atlanta-plus market. Let our reps give you full information about WAGA-TV's leadership in viewers, coverage, and selling power.



100,000 WATTS



**waga-tv**  
CHANNEL 5 CBS-TV, ATLANTA, GA.



# New and renew

SPONSOR

9 AUGUST 1954

1.

## New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Aluminum Ltd. of Canada American Dairy Assn, Chi	JWT, NY Campbell-Mithun, Chi	CBS TV 67 ABC TV	Omnibus; Sun 5-6:30 pm; 17 Oct; 26 wks Disneyland; alt cospon W 7:30-8:30 pm; 27 Oct; no wks not set
American Express, NY	Benton & Bowles, NY	NBC TV 49	Today; partic sponsor M-F 7-9 am; 21 July; 15 partic
American Home Prods, NY	Biow, NY	CBS TV 79	Doug Edwards & the News; M 7:30-7:45 pm; 23 Aug; 52 wks
American Motors Corp, Detroit	Ceyer, NY	ABC TV	Disneyland; cospon W 7:30-8:30 pm; 27 Oct; no wks not set
American Oil Co, Balt	Jos Katz, Balt	ABC TV	Washington Redskins Pro Football; Sun 2 pm; 26 Sept; 12 wks
Bendix Div, Avco Mfg, Cinci	Earle Ludgin, Chi	CBS TV 78	Doug Edwards & the News; W 7:30-7:45 pm; 25 Aug; 52 wks
Brillo Mfg, Bklyn	JWT, NY	ABC TV	So You Want to Lead a Band; Th 8:30-9 pm; 5 Aug; no wks not set
Campbell Soup, Camden	Grey, NY	NBC TV 49	Today; partic sponsor M-F 7-9 am; 1 Nov; 5 partic
Derby Foods, Chi	McCann-Erickson, NY	ABC TV	Disneyland; alt cospon W 7:30-8:30 pm; 27 Oct; no wks not set
Elgin Natl Watch Co, Elgin, Ill	Young & Rubicam, NY	ABC TV	Elgin Hour; alt T 9:30-10:30 pm; Oct; no wks not set
Exquisite Form Brassiere, NY	Crey, NY	ABC TV	Stop the Music; alt T 10:30-11 pm; 7 Sept; no wks not set
Grove Labs (Fitch), St L	Harry B Cohen, NY	NBC TV 49	Today; partic sponsor M-F 7-9 am; 4 Oct; 78 partic
Walter H. Johnson Candy (Power House), Chi	Franklin Bruck, Chi	Du Mont 80	Captain Video; Th 7-7:15 pm; 7 Oct; 30 wks
Nash Motors Div, Amer Motors Corp, Detroit	Ceyer Adv, Detroit	CBS TV 107	Stage Show; Sat 8-9 pm; 17 July; 5 wks
Norcross, NY	Abbott Kimball, NY	CBS TV 67	Omnibus; Sun 5-6:30 pm; 17 Oct; 26 wk
Owens-Corning Fiberglas (textiles), NY	McCann-Erickson, NY	NBC TV 49	Today; partic sponsor M-F 7-9 am; 13 Sept; 17 partic
Prince Gardner (wallets), St L	Grey, NY	NBC TV 49	Today; partic sponsor M-F 7-9 am; 26 Nov; 12 partic
Quality Jewelers of America, NY	Crey, NY	ABC TV	Stop the Music; alt T 10:30-11 pm; 7 Sept; no wks not set
Scott Paper Co, Chester, Pa	JWT, NY	CBS TV 67	Omnibus; Sun 5-6:30 pm; 17 Oct; 26 wks
Standard Brands (Royal puddings), NY	Ted Bates, NY	NBC TV 80	Howdy Doody; M 5:30-6 pm; 20 Sept; 52 wks
C. A. Swanson, Omaha	Tatham-Laird, Chi	CBS TV 45	Robert Q Lewis; T 2:15-2:30 pm; 5 Aug; 56 wks
Toni Co, Chi	Leo Burnett, Chi	CBS TV 87	Jack Parr; Sat 9:30-10 pm; 17 July; 8 wks
Westinghouse Elec, NY	McCann-Erickson, NY	CBS TV 99	Best of Broadway; W 10-11 pm; 15 Sept; 33 wks

2.

## Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Best Foods, NY	Earle Ludgin, Chi	CBS TV 59	Carry Moore; W 10:15-10:30 am; 25 Aug; 52 wks
Coast Fisheries Div, Quaker Oats, Wilmington, Cal	Lynn Baker, NY	NBC TV 49	Today; partic spon M-F 7-9 am; 24 Aug; 26 partic
Colgate-Palmolive, Jersey City	Wm. Esty, NY	CBS TV 76	Strike It Rich; M-F 11:30-12 noon; 52 wks
General Foods, White Plains	Benton & Bowles, NY	CBS TV 65	Mama; F 8-8:30 pm; 3 Sept; 52 wks
Mars, Inc, Chi	Leo Burnett, Chi	ABC TV	Super Circus; cospon M 5-6 pm; 26 Sept; 13 wks
Prudential Insurance, Nwk	Calkins & Holden, NY	CBS TV 112	You are There; alt Sun 6:30-7 pm; 5 Sept; 22 alt wks
Schlitz Brewing, Milwaukee	Lennen & Newell, NY	CBS TV 97	Playhouse of Stars; F 9-9:30 pm; 2 July; 52 wks
Wm. Wrigley, Chi	Ruthrauff & Ryan, Chi	CBS TV 11	Cene Autry; T 8-8:30 pm; 13 July 52 wks

(See page 2 for New National Spot Radio and Tv Business)

3.

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Norman Anderson	Leo Burnett, Chi, acct exec Pillsbury	John W. Shaw, Chi, acct exec
John L. Baldwin	Young & Rubicam, Chi, acct exec	Needham, Louis & Brorby, Chi, acct exec
William Barker	McCann-Erickson, Chi, media	Needham, Louis & Brorby, Chi, asst media dir
Russel A. Behr	Omaha agency	Ayres & Assoc, Lincoln, Neb, acct exec
Paul Edward Belknap	McCann-Erickson, Chi, exec	Needham, Louis & Brorby, Chi, vp & acct exec
William Berech	Kenyon & Eckhardt, NY, acct exec	Same, vp
Frank Bibas	McCann-Erickson, NY, chg film prod	Same, Hollywood, supvr prodn tv commls
George B. Bogart	J. R. Pershall, Chi, vp	Calkins & Holden, Chi, acct supvr
Ann Boniello	Calkins & Holden, NY, asst to chmn bd of dir	Same, admin asst to chmn bd of dir & chmn plans bd



Numbers after names refer to New and Renew category

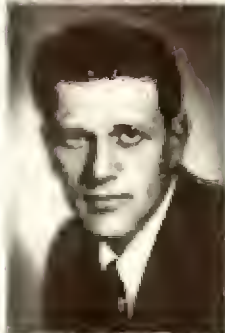
William Berech (3)  
C. Dentinger (4)  
Richard Vanoff (3)  
R. D. Waters (4)  
W. C. Matthews (3)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments



### 3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Currie Brewer	Leo Burnett, Chi, acct exec Kellogg	John W. Shaw, Chi, acct exec
John Brooks	Compton, NY, acct exec Crisco	Needham, Louis & Brorby, Chi, acct exec
George T. Bryant	Graybar Electric, NY, natl sls mgr	Compton, NY, vp
Cecil K. Carmichael	Benton & Bowles, NY, pub-prom staff	Same, assoc acct exec Assn Amer RR
North Clarey	Kudner, NY, acct exec Buick	Compton, NY, acct exec Chevrolet dealers
Thomas W. Clark	Young & Rubicam, NY, mdsgr exec	Same, vp & acct supvr
Edward Cope	Look, NY	Bozell & Jacobs, Houston, sr acct exec. radio-tv
George DePue Jr.	French & Preston, NY, exec vp	Bryan Houston, NY, acct exec
Charles M. Dering	Foote, Cone & Belding, Chi, acct exec	Needham, Louis & Brorby, Chi, acct exec
Lovick Draper	D'Arcy, Houston	Bozell & Jacobs, Houston, sr acct exec & r-tv
Trevor Evans	Pacific Natl Adv, Seattle, vp & dir radio-tv	Same, pres
Carl N. Everett	Benton & Bowles, NY, acct exec	Campbell-Mithun, Mpls, acct exec
Vinton H. Hall	Maxon, Chi, exec	Needham, Louis & Brorby, Chi, vp & acct ex
James S. Hauck	Bourjois, Barbara Gould Div, NY, sls mgr	Bryan Houston, NY, acct exec
W. Eldon Hazard	CBS Radio, NY, mgr sls devel	J. Walter Thompson, Detroit, exec
Milton L. Levy	KLX, Oakland, Cal, gen mgr	Cal Serv Agency, Berkeley, mgr
George O. Ludcke Jr.	Campbell-Mithun, Mpls, acct exec	Calkins & Holden, Mpls mgr
James N. Manilla	Geyer, NY, hd of film dept	McCann-Erickson, NY, tv comml staff
Richard Manoff	Kenyon & Eckhardt, NY, acct supvr	Same, vp
William C. Matthews	Abbott Kimball, NY, pres	Foote, Cone & Belding, NY, vp & acct exec
William McIlvain	Leo Burnett, NY, hd radio-tv oper	Same, vp
Alan B. Miller	Carter Prods, NY, brand mgr Arrid, Nair	Weiss & Geller, Chi, acct exec
John J. H. Phillips	Stockton, West, Burkhardt, Cinci, acct exec	Compton, NY, acct exec Socony-Vacuum
	Ohio Oil	
John P. Roddy	Knox Reeves, Mpls, copy staff	Bruce B. Brewer, Mpls, copy staff
Richard M. Scanlon	Farm Journal, spec in appliance accts	Hicks & Greist, NY, acct exec
Tom Shea	Free Sewing Machine, LA	Stromberger, LaVene, McKenzie, LA, acct exec
George Stege	Leo Burnett, NY, acct exec	Same, acct supvr & vp
Max Tendrich	Weiss & Geller, NY, sp & timebuyer	Same, vp
Edward Thiele	Leo Burnett, NY, acct supvr	Same, vp
Albert D. Van Brunt	Buchanan & Co, NY, acct exec	Same, vp
Daniel Welch	Weiss & Geller, Chi, acct exec	Needham, Louis & Brorby, Chi, acct exec
Statham Leon Williams	Earle Ludgin, Chi, exec	Needham, Louis & Brorby, Chi, vp & member pla
		bd
Roy M. Winkler	Buchanan & Co, NY, art dir	Same, vp & creative art hd
Andrew Zeis	Bryan Houston, NY, media	Needham, Louis & Brorby, Chi, asst media dir



### 4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
P. E. Allan	Tide Water Assoc Oil, SF, vp in chg mktg	Same, admin vp for mktg
Wells R. Chapin	GE, St. L, bdcst sls mgr	GE, NY, dist sls mgr
Charles Dentinger	Wildroot, Buffalo, ad staff	Same, media dir of ad dept
James M. Farrell	Crosley Radio & Tv, Cinci, Eastern reg sls mgr	Same, field sls mgr
Richard F. Goebel	Nestle Co, White Plains, NY, ad dept	Same, ad mgr chg media
S. W. Gross	Emerson Radio & Phono, NY, vp in chg sls	Same, vp & asst to pres
Drucilla Handy	Theo Sills & Co, Chi, acct exec	Helene Curtis, Chi, pr & educ dir toiletries div
Robert E. Lauterbach	GE, St. L, bdcst dist sls mgr	Same, dir sls
Michael Kory	Emerson Radio & Phono, NY, admin dir sls	Same, dir sls
James T. Maher	CGW, NY, publicity for Texaco	Texas Co, NY, gen staff asst in pub rel
Robert McDonald	Erwin, Wasey, NY, acct exec	Paper-Mate Pens, Culver City, Cal, asst to ad m
Ira Morais	RKO Theatres, NY, spec publicity	Lewyt Corp, NY, natl publicity mgr
Milton C. Mumford	Marshall Field, Chi, vp	Lever Bros, NY, vp
Richard D. Waters	Vick Chem, NY, asst gen mgr & vp Vicks Prod Div	Same, vp Vick Chem Corp
William W. Wexler	Murray Mfg, Bklyn, dir mkt res	Raytheon Mfg, Waltham, Mass, ad & sls prom m

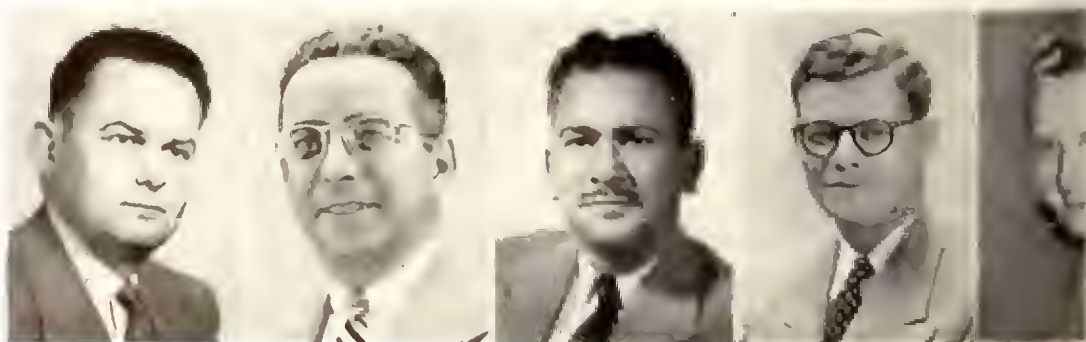
### 5. Station Changes (reps. network affiliation, power increases)

CFPA-TV, Toronto, new Can rep, All-Canada Tv	WAPI, Birmingham, Ala, new natl rep, John Blair
CHED, Edmonton, Can, new US rep, Forjoe	WGUY & WGUY-FM, Bangor, Me, bought by Sherwood
CIMS, Montreal, new US rep, Forjoe	Tarlow
CKDA, Victoria, BC, new Can rep, Natl Bdcst Sls	WITV, Ft. Lauderdale, Fla, new natl rep, Bolling
KBMT, Beaumont, Tex, new natl rep, Forjoe	WJAS, Pittsburgh, new natl rep, H-R
KCRI, Cedar Rapids, Ia, new natl rep, Gill-Perna	WNOV-TV, York, Pa, new natl rep, Forjoe Tv
KDYL-TV, Salt Lake City, new call letters, KTVT	WOIC, Columbia, SC, new natl rep, Forjoe
KGBX, Springfield, Mo, new natl rep, Venard, Rintoul & McConnell	WOL AM&FM, Wash, new natl rep, Gill-Perna
KIMN, Denver, new natl rep, Avery-Knodel	WSAI, Cinci, new natl rep, Weed
KOWH, Omaha, new natl rep, H-R Reps	WSMB, New Orleans, new natl rep, Avery-Knodel
KPOL, LA, new sls prom serv, Robert S. Keller	WSYR, Syracuse, new natl rep, Christal
KTXN, Austin, Tex, new natl rep, Richard O'Connell	WTSK-TV, Knoxville, Tenn, bought by South Central Bds.
KULA, Honolulu, new natl rep, Headley-Reed	Evansville, Ill.
KVOE, Santa Ana, Cal, new call letters, KWIZ	WTVD, Durham, NC, new natl rep, Headley-Reed Tv
KXLY-AM-TV, Spokane, new natl rep, Avery-Knodel	WTVP, Decatur, Ill, new natl rep, Bolling Co
WAAB, Worcester, Mass, new natl rep, Forjoe	WUSN Charleston, SC, new natl rep, H-R
WABT, Birmingham, Ala., new natl rep, Blair Tv	WUSN-TV, Charleston, SC, new natl rep, H-R Tv

Numbers after names refer to New and Renew category

G. DePue Jr. (3)  
W. W. Wexler (4)  
R. F. Goebel (1)  
Drucilla Handy (1)  
George T. Bryant (3)

Milton L. Levy (3)  
R. M. Scanlon (3)  
Trevor Evans (3)  
Max Tendrich (3)  
James M. Farrell (1)



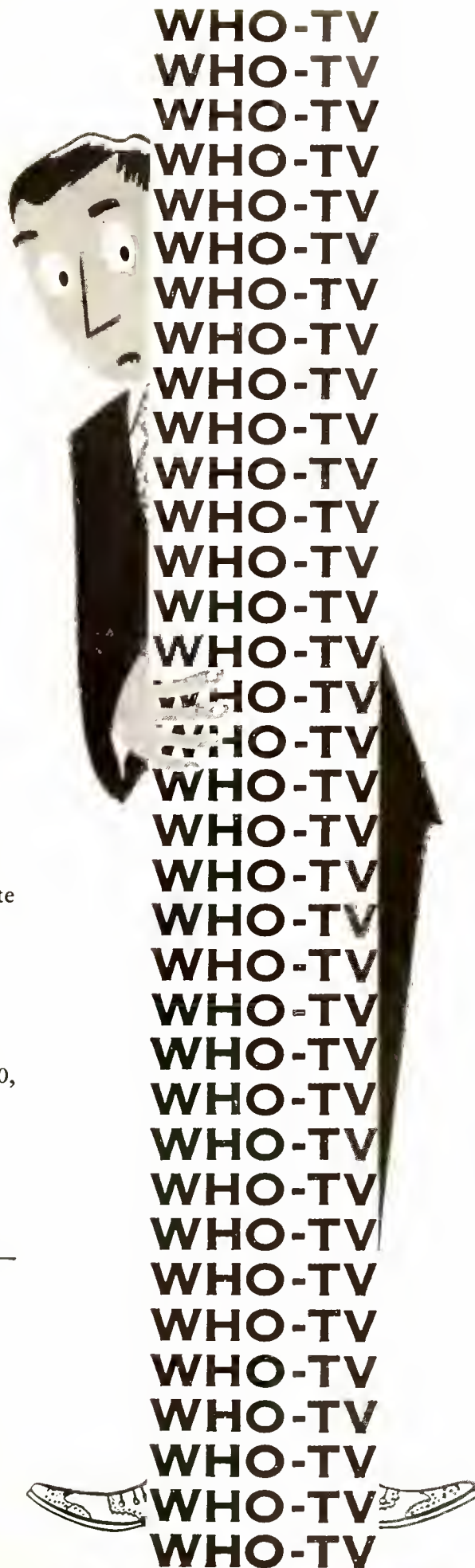


# You must face the FACTS!

**T**hanks to the annual "Iowa Radio-Television Audience Survey" conducted for the past sixteen years by famed Dr. Forest L. Whan, you can know more about the listening-viewing facilities, habits and trends in this State than in any other area in the Nation.

Projecting all recent figures, you'll find that WHO-TV offers you ready access to 227,000 television sets in Central Iowa — an area that includes an urban population of 566,300, a rural population of 545,100. These 1,111,400 people have an effective buying income of over 1.7 *billion* dollars.

WHO-TV is, we believe, the first station ever to go on the air with programming from 6 a.m. to 12 midnight — with the finest NBC-TV network programs . . . the best local programs, *plus* one of the Nation's largest local-talent staffs. Ask Free & Peters!



## WHO-TV

Channel 13 • Des Moines • NBC



Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager  
Free & Peters, Inc.  
National Representatives



# It's no trick..







Since it started 18 months ago WBBM-TV has grown so fast it may seem as though we're playing tricks with figures.

But really the only magic is showmanship—WBBM-TV's *Showmanship*—the kind that's mirrored in:

HIGH RATINGS...a weeklong average rating 19% higher today than its nearest competitor's ...12% higher than in February '53.

QUARTER HOUR WINS...166 top-rated quarter-hours...54 more than the next station today ...73 more than February '53.

TOP PROGRAMS...7 out of the top 10 shows nighttime, 5 out of 10 daytime. (Eighteen months ago it was 5 nighttime and none in the daytime.)

Do you, too, want to look BIG in Chicago? Then, no fooling, the place for you is... Chicago's Showmanship Television Station

# WBBM-TV

*CBS Television's Key Station in Chicago*



## LAST YEAR....

Montreal housewives  
spent nearly  
\$500,000,000.00  
on groceries

## SELL 'EM WITH CFCF

66% of Montreal  
homes have radio sets  
in the kitchen. Radio  
sells groceries!

# CFCF

## MONTREAL

IN U.S.—WEED  
IN CANADA—ALL CANADA



### Mr. Sponsor

### Herbert Leeds

Advertising Manager  
Exquisite Form Brassieres, New York

"A bra on a live girl is worth two on a dummy," Herbert Leeds, ad manager for Exquisite Form Brassieres, told SPONSOR. The company will try out its theory on tv this fall.

Exquisite will sponsor *Stop the Music* (ABC TV; alternate Tuesdays 10:30-11:00p.m.) over 67 stations starting 7 September for 20 weeks. Agency is Grey.

"We wouldn't consider going on tv until we were able to clear storyboards for our film commercials with network continuity acceptance," Leeds added. "Of course, we've always felt it anomalous that actresses, singers and dancers wearing scanty or low-cut costumes have been permitted to be deliberately suggestive, while restrained, wholly decorous presentations of bras which completely cover the bosom have been banned."

How will the live models exhibit Exquisite Form bras?

The film commercials are better guarded than pictures of Ike practice-putting. But Leeds is sure Exquisite Form has managed "to blend good brassiere displaying and demonstration of brassiere sales features in the presence of the entire family with good taste."

To complete its coverage Exquisite Form bras will also sponsor a weekly 15-minute segment of the radio version of *Stop the Music*, (CBS, Tuesday 8:00-9:30 p.m.) over 125 stations. Exquisite's radio contract extends over 26 weeks.

The combined radio-tv effort will cost the firm an estimated \$1.5 million, or close to 15% more than its entire 1953 magazine budget. Magazines will be deemphasized this fall. Industry ranks Exquisite Form bras neck-and-neck with Maidenform for No. One; estimated annual sales volume is between \$16 and \$18 million.

Before its sudden switch into the air media, Exquisite Form was a 100% print advertiser, but for an unsuccessful stint over one tv station in fall 1950. Asked for the reasoning behind the switch to tv, Leeds called across the showroom. "Edna, put on No. 698, please."

A moment later a well-rounded brunette stepped into the showroom, coolly dressed in a ruffled half-slip and a strapless white bra. Leeds proceeded to give a running commentary on the virtues of the "bra-o-matic" number the young lady wore.

Leeds opened a desk drawer and took out a "bra-o-matic." "Don't you think it looked better on Edna?" he asked.

\*\*\*



For Your Sake, Mr. Time Buyer, We

# keep hammering

This One Important Fact

There Is Only One TV Station in the  
Detroit Area with Maximum Power

... and that's **WJBK-TV**

Get MAXIMUM COVERAGE on the 1,468,400 TV  
sets in the rich Southeastern Michigan market  
with WJBK-TV's 100,000 watt power, 1,057 ft.  
tower and commanding Channel 2 dial position.



Handled Nationally by THE KATZ AGENCY

National Sales Director, TOM HARKER,

118 E. 57th, New York 22,

ELDORADO 5-7690



*what's cooking  
in Coffeyville?*

Newest Southeast  
Kansas—Northeast  
Oklahoma survey  
covering 11  
county Coffeyville  
trade area (256,000  
people) reports:

KGGF HAS BIG-  
GEST AUDIENCE  
IN 45 OUT OF 52  
MONDAY THRU  
FRIDAY ¼ HOUR  
STRIPS! (6:00  
A.M. to 6:30 P.M.)

KGGF with 10  
KW on 690 KC  
delivers primary  
coverage to a total  
of 87 counties in  
Kansas, Oklahoma,  
Missouri and  
Arkansas.



WEED & CO., National Representatives

## New developments on SPONSOR stories



**See:** "Spanish-language programs hit po-  
tent market"  
**Issue:** 4 June 1951, page 25  
**Subject:** New trends in the Spanish-speaking  
markets

His face tanned by the Southwestern sunshine, Arthur Gordon has just returned from a visit to several Spanish-speaking markets. Gordon is sales manager of National Time Sales and he was in Texas to participate in the formation and organization of the Texas Spanish-Language Network. He also wanted to further familiarize himself with the markets and stations in the area, which he had not visited for 16 months.

Talking with SPONSOR after his return, Gordon said that "The fact national, regional and most certainly local advertisers are using Spanish radio with increasing frequency is no longer news. There are, however, three indicators that impressed me particularly:

"First, advertisers are turning increasingly to programs, which indicates 'maturity' in the advertiser's acceptance of Spanish.

"Second, a surprisingly large number of agency and advertiser executives are visiting the Spanish population centers and coming back with their eyes opened.

"A third factor is the awareness of advertisers that they must provide merchandising material in Spanish if they are to get maximum value from the merchandising work done by the stations."

The new network—Texas Spanish-Language Network—was set up so advertisers could buy a package of stations covering between 700,000 and 800,000 Spanish-speaking people. Gordon adds that this doesn't include a bonus market of 200,000 Mexican residents which listen to the U. S. stations. Many of these people, says Gordon, shop in the United States because prices are lower than in Mexico.

TSLN stations include KIWV, San Antonio; XEJ, El Paso, and XEO-XEOR, Brownsville-McAllen (Lower Rio Grande Valley).

First account to sign with the network, which began operating 20 July, is Maine Sardines. Gold Medal Flour had been using the stations individually and when the network was formed bought a quarter-hour program across-the-board.

Talking about the Texas border cities, Gordon says, "It is hard to believe you're still in the United States. Store signs are printed in Spanish and English, sometimes in Spanish alone. Conversation heard in passing on the streets is in Spanish. If a radio is turned on, chances are you'll hear either some Latin music or a commercial in Spanish for one of the more than 60 nationally-known American products that utilize Spanish-language radio. Why, even the road signs are bilingual."

At the same time Arthur Gordon was establishing TSLN, another Spanish-language network was being organized.

Richard O'Connell told SPONSOR the other day that target date for opening a second Spanish-language network will be 1 October of this year. O'Connell said the new chain, to be called the Sombrero Network, already has signed seven affiliates and will cover not only Texas but also the heavy Mexican populations in Los Angeles (said to have the second-largest Mexican population in world, exceeded only by Mexico City) and Albuquerque, plus five Texas stations.

Programs planned for the network include a feature mystery show, serial stories and sports programs. O'Connell, who will be national representative for the network, said it will cover about 1.6 million Mexican-Americans in the U. S., plus the bonus Mexican audience. Affiliates signed thus far include KABQ, Albuquerque; KCOR, San Antonio; KCCT, Corpus Christi; KGBT, Harlingen, Tex.; KTXN, Austin; KWKW, Pasadena, and XEDF, Nuevo Laredo. ★ ★ ★





**TOPSOIL**  
**is our**  
**BLACK GOLD**  
**in the**  
**Red River Valley**

Pretty words and lilting phrases all aside, there's only one basic source of wealth, and *that's the earth.*

We could tell you that people in the Red River Valley are extraordinarily prosperous because they are thrifty and hard-working. Or because they are shrewd, or energetic. Or because this radio station keeps their money whirling, by putting avaricious ideas into their pretty little heads. Etc., etc.

Actually, the Red River Valley is prosperous because of our thick, black topsoil. Through endless prehistoric ages, it was deposited in what was once the bed of a vast lake. This earth is as good or better than the humus-laden soil in your rose garden. It grows every kind of "crop", including hogs, lambs and cattle — *like mad.*

And our farmers don't work ten-acre or fifty-acre plots. They work our eye-filling flat fields with the kind of power equipment you ordinarily see only on big engineering projects. They make as much money in their overalls as lots of city guys do in their gray flannels!

**The average farm in this area produces a gross income of \$9,518 as compared with the Average National Farm Income of \$6,687.**

We hayseeds who have run WDAY since 1922 use big facilities to farm our *audience*, too. We dominate this territory so completely that you can't even mention any other station in the same breath. If that sounds exaggerated to you, you have only to investigate a little. For example, you might ask us about the fan mail that pours into here at the rate of 400 letters a day, including Sundays and holidays. You might ask why more than 10,000 families pay cash subscriptions to receive our "Mike Notes", WDAY monthly newspaper, etc.

But it all goes back to the topsoil, and there we rest our case. Ask Free & Peters!

**WDAY**

**FARGO, N. D.**

**NBC • 5000 WATTS • 970 KILOCYCLES**

**FREE & PETERS, INC.**

*Exclusive National Representatives*







you should  
OWN  
such  
business



Radio is good business. Last year radio billed more than \$700 million. That's peanuts to what radio billing will be as more and more advertisers discover what it can do for them.

You want low cost coverage? Do you want to place messages where they will do the most good? Do you want a virtual monopoly on the attention of millions-on-the-move? Do you want to reach your customers everywhere?

Then you've got to have radio. No other media can do the job as well.

### Do as over 2,300 major advertisers did on WBC stations last year

By using WBC's five 50,000-watters, many enjoyed substantial savings with multiple station discounts. They hit America's big population belt ... at least 26,500,000 ... at a cost as low as 21¢ per thousand.

Crazy? You should be so crazy. Call Eldon Campbell, WBC National Sales Manager, at Plaza 1-2700, New York, or your nearest WBC station. Let them show you why radio is good business for you.

#### **WBZ-WBZA**

51,000 watts  
in Boston and Springfield

#### **KYW**

50,000 watts  
in Philadelphia

#### **KDKA**

50,000 watts  
in Pittsburgh

#### **WOWO**

50,000 watts  
in Fort Wayne

#### **KEX**

50,000 watts  
in Portland, Oregon



### WESTINGHOUSE BROADCASTING COMPANY, INC.

**WBZ-WBZA • WBZ-TV, Boston; KYW • WPTZ (TV), Philadelphia;  
KDKA, Pittsburgh; WOWO, Fort Wayne; KEX, Portland, Oregon**

*National Representatives: FREE & PETERS, INC.  
444 Madison Avenue, New York 22, N.Y.*





**YOU MIGHT BAT .420 IN THE MAJORS\* —**

**BUT . . . YOU NEED WKZO RADIO  
FOR BIG-LEAGUE RESULTS  
IN WESTERN MICHIGAN!**

PULSE REPORT — 100% YARDSTICK  
KALAMAZOO TRADING AREA — FEBRUARY, 1953  
MONDAY-FRIDAY

	6 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-midnight
WKZO	59% (a)	59%	48%
B	21	14	23
C	5 (a)	4	6
D	4	4	4
E	3	4	7
MISC.	9	14	12

(a) Does not broadcast for complete six-hour period and the share of audience is unadjusted for this situation.

WKZO, Kalamazoo, is the Western Michigan radio champ —by a wide, wide margin.

Pulse figures, left, prove it—*morning, afternoon, evening!*

Nielsen credits WKZO with 181.2% more *daytime* radio homes than Station B—190.6% more *nighttime!*

That's the Pulse/Nielsen story on WKZO. Your Avery-Knodel man has other, equally impressive facts.



*The Felzer Stations*

WKZO — KALAMAZOO  
WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WJEF — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN — LINCOLN, NEBRASKA  
KOLN TV — LINCOLN, NEBRASKA  
Associated with  
WMBD — PEORIA, ILLINOIS

**WKZO**

**CBS RADIO FOR KALAMAZOO  
AND GREATER WESTERN MICHIGAN**

Avery-Knodel, Inc., Exclusive National Representatives

\*Ty Cobb set this major-league record in 1911, playing with the Detroit Tigers.



# Spot radio is bigger than you think

**Medium includes most top air advertisers in its \$135,000,000-annually billings yet top management sometimes fails to understand its stature**

**T**he advertising medium known as "national spot radio" showed a gross increase in business of 37% in the period from 1947 to 1953—tv's greatest growth era. Between 1952 and 1953 it continued on its decidedly upward trend, marking a gain of about 10%.

National spot radio by industry estimates is today billing more than all of the major radio networks combined. Last year its billings amounted to an estimated \$135,000,000 after discounts and before commissions to reps. It accounts for about 24% today of the average radio station's earnings. Doz-

ens of the biggest air advertisers use national spot radio intensively from early morning to 'way past midnight.

Yet the sheer volume of business in national spot radio is now running ahead of its full recognition as a national advertising medium.

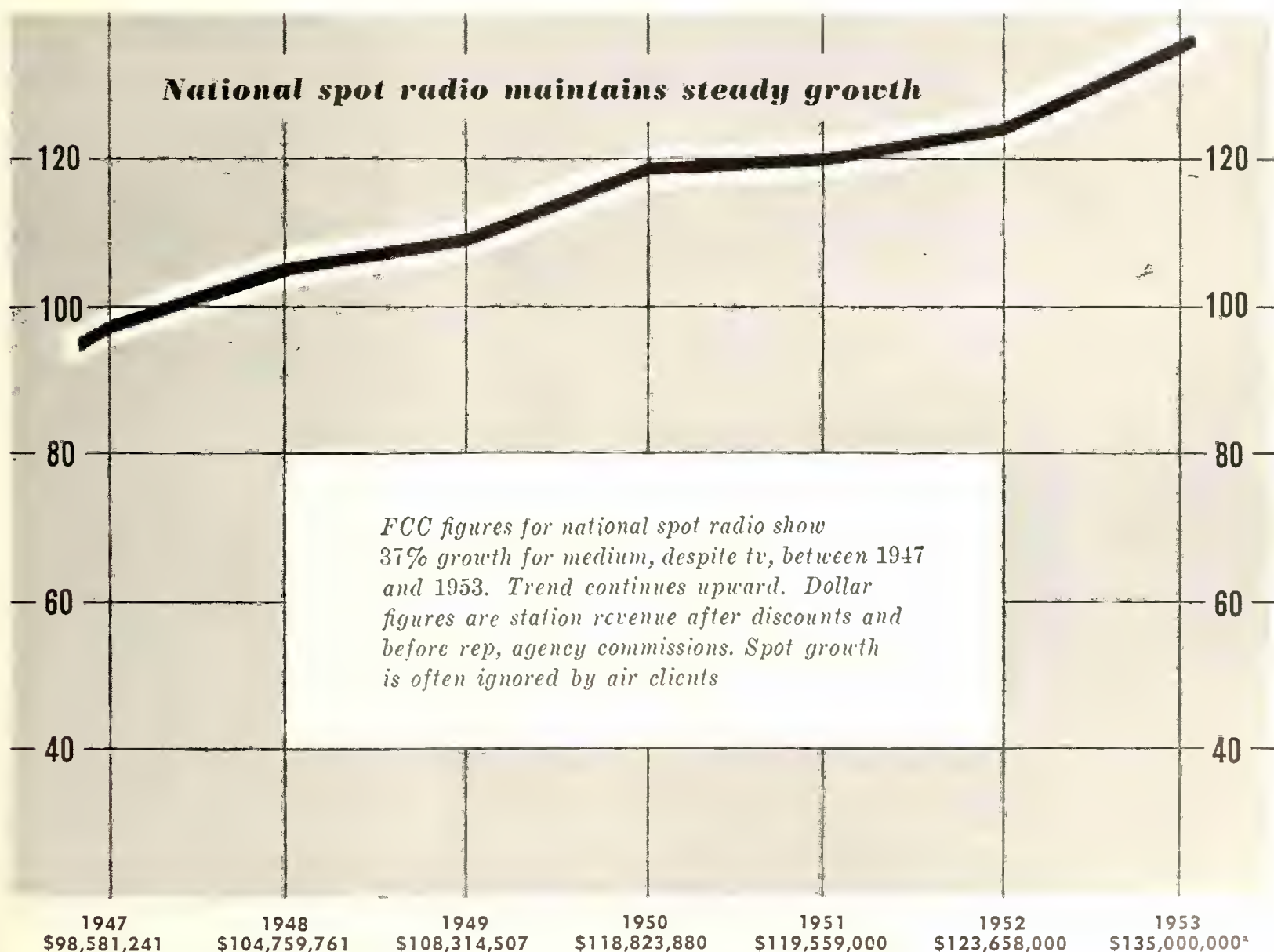
Full understanding of what spot radio is, how to buy it, how to use it and how to get the most out of it has not permeated to all levels of client organizations, even though generally high advertising costs in recent seasons have prompted much soul-searching and media schedule examinations among

top management and sales executives.

Out in the field, spot radio is not always understood among the sales force that calls on distributors and retailers. And national spot radio isn't invariably a feature of discussions in which the salesmen explain the company's national advertising support.

On the upper levels of corporate management spot radio is sometimes dimly understood—even in companies which, at the same time, are making extensive use of national spot radio.

This then is a report designed to aid understanding of spot radio where it



<sup>a</sup>Industry estimate. Other figures are from FCC.



# 6 spot radio fundamentals for top management

1

**What spot radio is:** It's national radio advertising operating at the local level, comparable to national ad schedules placed in newspapers. It is a medium separate and distinct from network radio and from radio placed by local advertisers. National spot radio's outlets include all of the over 2,500 U.S. radio stations. Its target is the 98.3% of American families who own a total of over 117,000,000 radios.

2

**How spot radio is purchased:** The usual channel is advertising agency to station representative to local station. About 90% of the more than \$135,000,000 spent annually for national spot radio is channeled from about 100 ad agencies through some 65 station reps. Stations discount 15% to agencies, 15% to reps. Contracts are of a wide variety of lengths, from one night stands to year round campaigns.

3

**What forms spot radio takes:** Medium offers advertisers a wide choice of recorded or live vehicles. Recorded commercials usually take the form of one-minute announcement, 20-second or 10-second station breaks between programs, although any of these can be within a program structure as participations. Live vehicles include news, weather, sports, homemaker shows, farm programs produced locally.

4

**Flexibility of spot radio:** Spot is probably most flexible of all air media. Sponsor is not limited in his choice of markets, stations in market, vehicles on station. Campaigns can be tailored to bolster weak sales areas, launch new products on market by-market basis. Time purchases can be made to take advantage of fact that different stations in market will lead in audience size at different times of day and to allow for regional listening tastes. Unlike filmed tv, copy can be changed overnight.

5

**Promotion through sales channels:** General efficiency of spot radio campaigns is raised, experts feel, when sponsor's sales organization is well briefed on details of campaign. This aids in arousing dealer, retailer enthusiasm for campaign, helps to get stock-ups, good shelf positions, dealer assistance in point of sale promotion. Spot radio can be "glamorized" successfully by stressing name value of national, local stars involved in spot radio campaign, number of audience impressions likely to be made.

6

**Business outlook for spot radio:** The national spot radio medium is on the upbeat in U.S. Medium made a 37% increase in gross business between 1947 and 1953, gained 10% between 1952 and 1953. This gain was made at a time when tv was making its greatest postwar growth and during period when network radio billings declined. Much of radio's "best time" today (early morning, noon hour, early evening, late-night and all night slots) is available to national clients only via spot radio.

is not understood so that national advertisers can take better advantage of the medium. It wraps together the observations of dozens of advertising men, veteran timebuyers and spot radio salesmen, as well as comments from sponsor executives.

Some of the symptoms of spot radio's under-recognition help to explain the problem.

Take the matter of the medium's name—spot radio. It's simply not descriptive of the medium and often leads to a certain amount of basic confusion among executives. As one of the few agency timebuyers who has a good deal of direct contact with client officials stated:

"Sometimes when I start talking spot radio a client will ask me 'You mean,

you think we should buy some announcements?' How can I explain in a few minutes what it took me 10 years of hard work to learn?"

Thus to many at management level the words "spot radio" continue to mean short announcements or commercials between programs—and usually network programs at that. Spot, as a medium, of course makes use of such announcements. But the medium is characterized by *market selectivity* rather than any single form of commercial. It embraces, of course, everything from full sponsorship of local programs through "participations" in programs to purchase of announcements between programs.

Management men without the time to acquire a full grasp of the spot radio

medium sometimes acquire a limited view of spot by hearing over and over again a name which is not fully descriptive. Interestingly many timebuyers, account men and reps cannot understand this mental hurdle of management. To them the media term "spot radio" triggers a much broader set of mental images and conditioned reflexes. Hence corporate executives and admen sometimes speak entirely different languages about spot radio, although this is not generally true of other media.

But this is not the whole problem.

Another reason for spot radio's low glamor rating among some management executives is that there is a tendency to lump spot radio together with all other forms of radio. Frequently



advertising trade papers or columns omit mention of spot when discussing media. The impression is thus fostered that spot radio does not rank as a full-fledged medium and is actually just an odd corner of the radio business.

On the cover of one of the advertising trade journals recently, for example, there was a two-color graph listing media and cost increases for fall. It included business publications, whose annual billings are now estimated at some \$335,000,000 annually, and outdoor advertising, whose ad volume is

## problem

now over \$162,000,000 annually.

But when it came to the air media, network radio and network tv only were included. Spot radio, with its estimated billings of over \$135,000,000 this year, and spot tv, where the billings marks is now over \$100,000,000, were left out of the media roundup.

In the advertising and business columns of the daily press, spot radio sometimes gets even shorter shrift. Newsmen write stories about media growth in which phrases like "radio business is off another so-and-so per

cent this month." Actually, what they're usually talking about is network radio gross billings, not network and national spot radio combined.

All of this leaves management executives who gather their advertising news by reading on the commuter trains poorly informed. Spot radio is growing, but some of these executives who don't work with spot radio from day to day may easily come to the conclusion that spot radio, like network, has lost billings in the postwar tv years.

"With the economy tightening and the pressure on to maintain sales volume, some managements prefer to ride a media winner when it comes to advertising—if only to keep the dealers and stockholders impressed," is how an independent advertising counselor sums it up.

As far as top management is concerned, therefore, spot radio has a psychological handicap in addition to a "semantic barrier." In the long run, proponents of spot radio are sure, this is damaging to advertisers who might better understand or use the medium if their whole organizations had a clear understanding of its stature, importance and growth.

The key thoughts that corporate management should bear in mind regarding spot radio add up to this:



Educating sponsors to uses, advantages of spot radio is task of reps' "Crusade for Spot Radio." Here, CSR manager Reg Rollinson (left) conducts informal "clinic" with Don McVickar, Anderson & Cairns a/e; John Dugdale, ad manager, Rootes Motors (Hillman Minx); A&C's v.p. and radio-tv director Vic Seydel

1. Spot radio is an active, growing, hard-hitting, low-cost and frequently glamor-provoking national ad medium. It is also a cumulative medium in that local-level spot campaigns can add up to be larger than the biggest of big-time network drives.

2. Spot radio has a proved record of impact at low cost and of being able to pinpoint audiences for a sponsor's sales message. This is what explains its growth.

(Please turn to page 82)

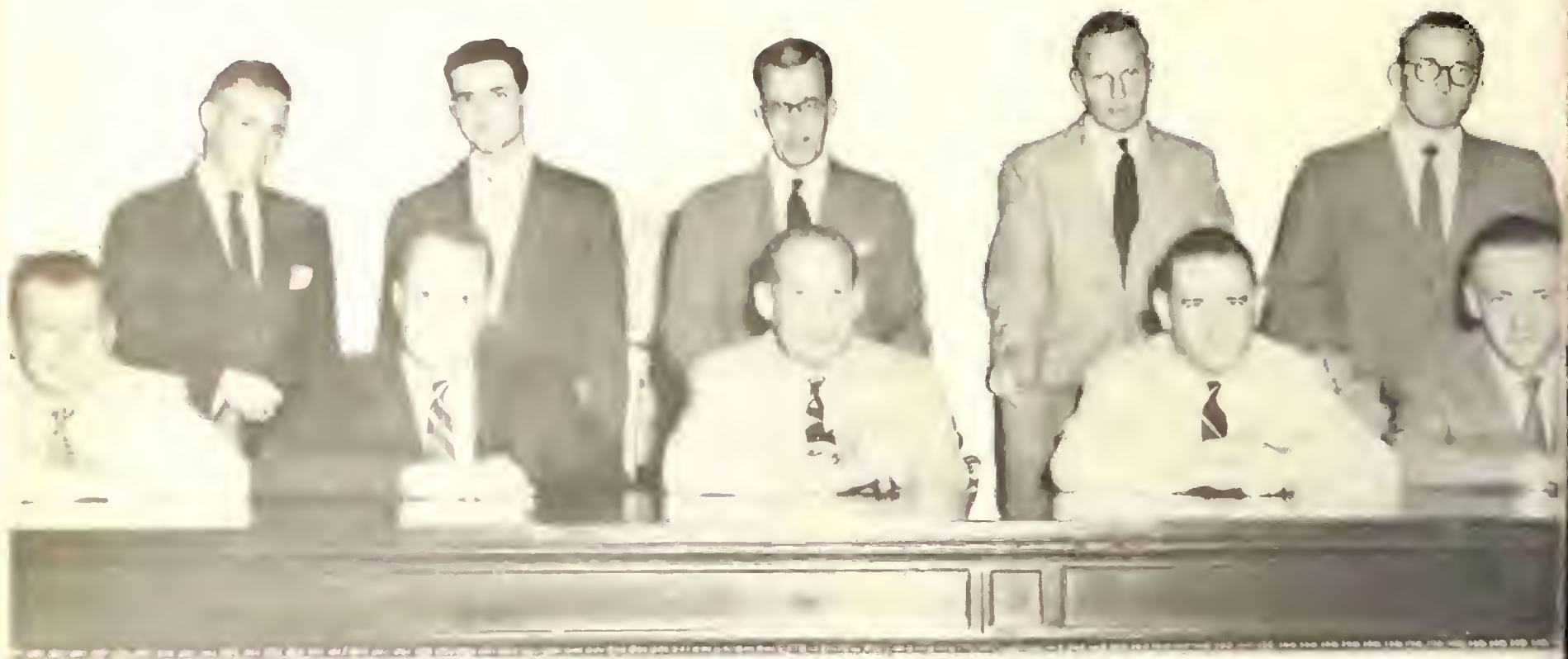
Veteran spot radio users, like Shell Oil, are convinced spot radio works best when medium is understood and appreciated throughout the firm's structure. L. to r., below: Shell's Jim Powers, N.Y. district promotion manager; Ed Schulman, Shell radio-tv manager; WCBS spot star Herman Hickman make field call on Shell dealer Bud Enos



Audience impressions in spot radio are counted in millions, reach all U.S. segments with hard-hitting, creative radio. Singer Peggy King recorded jingles for Hunt Foods spot drive, was heard by Columbia Records' Mitch Miller on car radio, signed to platter contract. Below, pert songstress gets plant tour from Hunt president Fred Wiseman







AT CONFERENCE TABLE ARE (SEATED) 10 OF Y&R'S 21 ALL-MEDIA BUYERS; (STANDING) 10 OUT OF 19 ALL-MEDIA ASS

## II. The all-media buyer at Y&R

**Y&R buyers act as media directors for their accounts, planning budget breakdown, recommending choice of media, then buying all media**

by Evelyn Konrad

**C**an one man buy 10 different media expertly and efficiently?

Can he judge the comparative value of announcements vs. newspaper space vs. billboards vs. skywriting for his clients?

In small agencies billing \$1 million or less the president usually does this over-all strategy job. Larger agencies have a media director who knows how to buy media of every kind.

But in the largest shops the buyers became specialists—particularly after growth of radio in the 30's and advent of tv in the 40's. One group of men knew print, another specialized in broadcast media. And specialization was carried even to the point where one group bought radio, another group tv since the buying of the broadcast media involved complicated research and evaluation that print buying had not required.

By 1952 media specialization had

grown to where seven or eight media specialists might be working on one account. Some agencies began to feel that coordinating and supervising these specialized functions tended to infringe upon the time that might have been devoted to creative media planning. At this time several of the top agencies began to change their outlook on media specialization.

Two of these major agencies (Young & Rubicam and Sherman & Marquette now, Bryan Houston) decided to reverse the trend and to reintegrate the various buying functions. First among the top 20 agencies to reorganize along the "all-media buyer" pattern was Young & Rubicam, second largest radio-tv agency with \$48 million in air billings in 1953. Today, some two years later, Y&R's v.p. and director of media, Peter Levathes, is satisfied that the integration of the media department is completed and that it has

turned out successfully.

What does this integration mean?

It means that one person buys all media, from car cards to network tv, for the particular accounts assigned to him. He is no longer a specialist in spot radio only, or in newspaper advertising only. Rather he is a *media specialist*—a man who is qualified to make recommendations to the client for dividing the budget among the various media.

He does not enter the picture shortly before a campaign breaks and have a market list handed him by an account executive, as is sometimes the case in agencies which separate the buying functions. He isn't the guy whose work is evaluated mainly for his ability to dig up scarce adjacencies or make an economical buy.

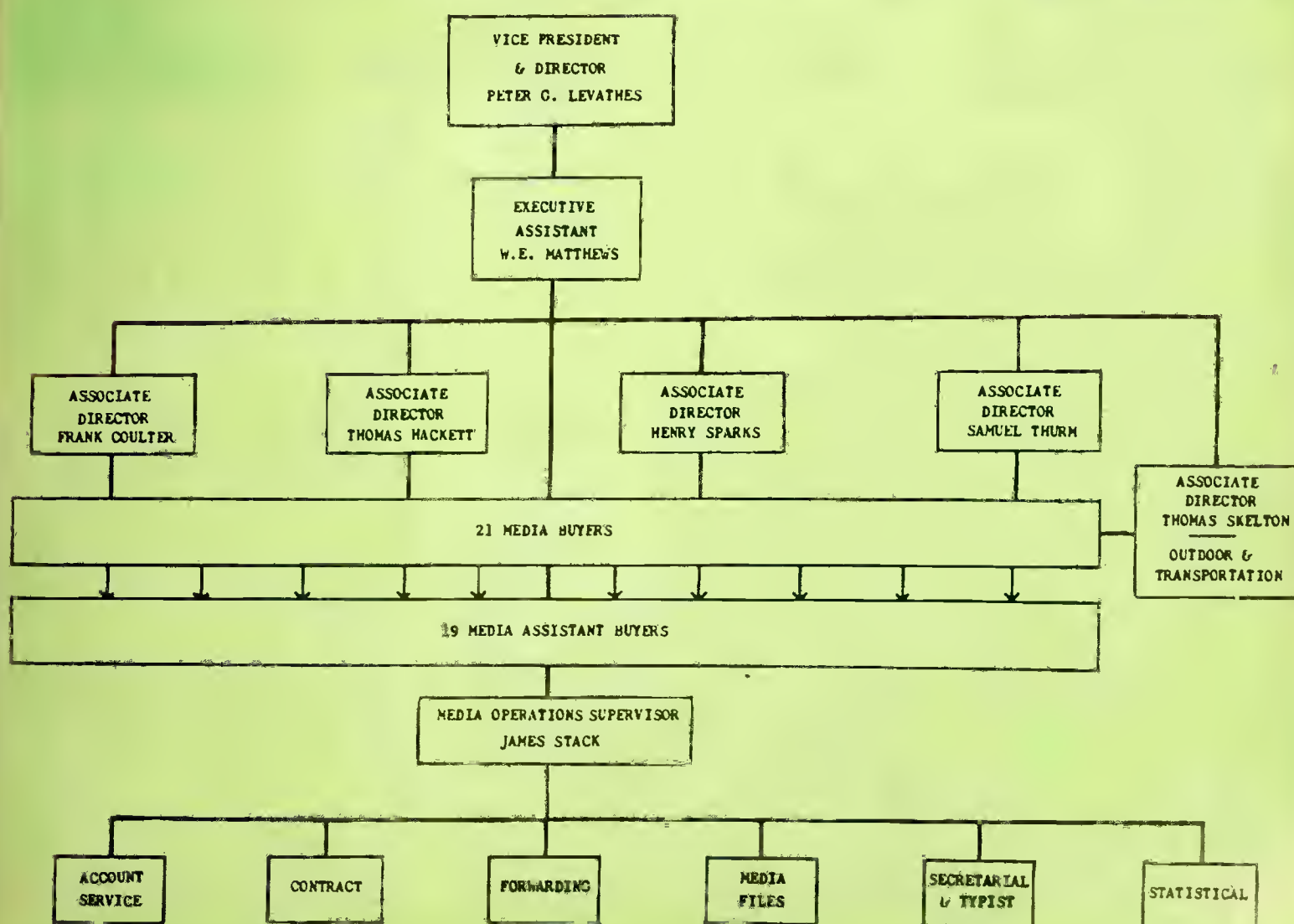
Within the framework of Y&R's media organization the all-media buyers  
(Article continues page 36)





BUYER AND ASSISTANT HAVE AVERAGE OF THREE ACCOUNTS TO BUY FOR; TIMEBUYERS USED TO BUY FOR SEVEN OR EIGHT CLIENTS

**Chart shows how all-media buyers and assistants fit into Y&R media department**





could best be called "media directors" for the particular accounts they work on. They oversee the actual buying, of course, but their main function is media planning.

Not that the finding of a top-notch adjacency on tv is not appreciated, and not that the buyer isn't rated a better man if he can save the sponsor some money. Rather, that his worth to the new set-up depends primarily upon his ability to do creative media planning.

To give him the time to analyze the many facts about the products for which he plans and buys, the Y&R buyer is freed of much of the detail work that customarily is part of a timebuyer's or spacebuyer's job. There's a media operations group which takes the load of mechanical and clerical work off his shoulders. This group is divided into six departments: account service, contract, forwarding, media files, secretarial and typists, statistical.

Of course, such a media services group or department is not peculiar to Y&R alone. Most of the major agencies provide a pool of such specialists to their buyers. The difference, essentially, is that most of the help provided by this media operations group is

channeled through to the media buyer's assistant. It's the assistant who supervises contracts, checks on make-goods. In most instances the buyer allows this assistant to check the space and time availabilities and to make buying decisions.

"I only get into the matter of choosing availabilities when it's a major market like New York, Chicago or Los Angeles," one buyer told SPONSOR. "Or else, if it's a particularly competitive market or one that the client has had problems in previously. Usually, though, I rely on my assistant. I guess you might say that I supervise the buying that he does."

Y&R has 21 all-media buyers and 19 assistants. The assistants are also all-media men. They often have as much and more contact with media reps and print or time salesmen as the buyers themselves. They pore over the analyses and media research material that the statistical group forwards. They sift through the availabilities that are sent in by reps or station or print people, passing them along to the buyer mainly when there is some doubt about the choice.

Where, then, does the media buyer

## ALL-MEDIA BUYERS

WARREN BAHR

\*KAY BROWN

EDWIN BYRNE

FLORENCE DART

\*WILLIAM DOLLARD

JOHN FLOURNOY

FRANK GRADY

KIRK GREINER

LLOYD HARRIS

\*JOHN HENDERSON

VANCE HICKS

GEORGE HOFFMAN

ARTHUR JONES

\*JOSEPH LINCOLN

\*THOMAS LYNCH

\*MARTIN MURPHY

DESMOND O'NEILL

A. B. PRATT

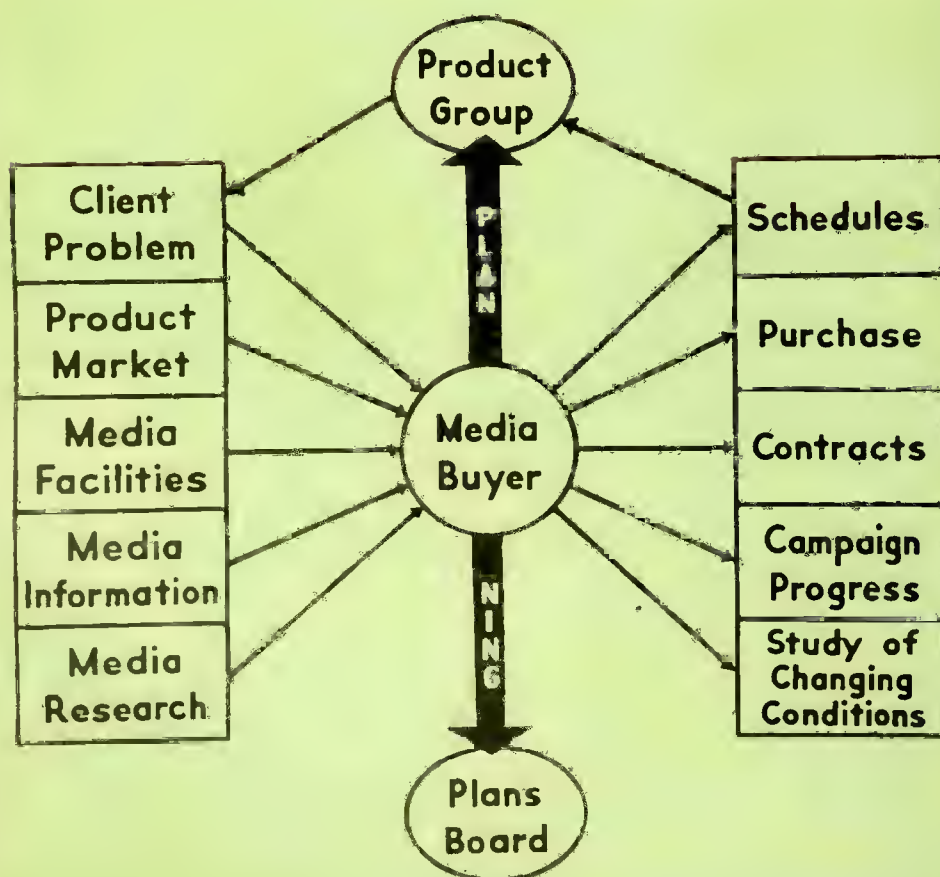
\*LORRAINE RUGGIERO

FREDERICK WEISS

\*RUSSELL YOUNG

\*Was a timebuyer before the reorganization in 1952.

**All-media buyer is in middle:** He's in touch with client, with 10 or 11 members of product group within agency in order to map out media policy for his account and campaign



get into the act?

The media buyer's work begins even before the budget allocation. He actually plays a vital part in shaping the presentation upon which the agency bases budget recommendations to the client.

At the beginning of the year, usually, a budget is set up by the client and the agency. This budget is determined by the agency's presentation to the client asking for certain allocations, hashed out and determined during previous discussions by the product group. The product group is composed of some 10 or 12 people, each representing a department in the agency, and each assigned to that particular account. There'll be contact men from the account group, someone from art and copy, a merchandising man, and, of course, the all-media buyer.

The initial discussion of the product group may take several hours. At this time the buyer listens closely to the contact and merchandising men. From them he learns what problems the product might be facing, be it packaging, distribution, sales, improvement of the product itself, or a competitive angle.

(Please turn to page 76.)





*Phoenix manufacturers Malcolm Werner and Thomas David (above left) were first to launch retail shop in Phoenix exclusively for sale of squaw dresses. How could they get women to pay as much as \$100 for novelty embroidered cotton like dress at left? They tried afternoon d.j. show and newspapers, found radio far outpulled print. Air schedule was strengthened. Now they manufacture 100 dresses a day for sale in single retail outlet (above right) and to fill large mail-order business. They plan three new stores in Arizona and California next year. will increase radio lineup in fall. Line has been expanded to include children's dresses which are exact duplicates of the grown-up styles.*

# Radio + squaw dresses = wampum

**Indian-style dresses yielding Phoenix retailer \$150,000 in first year**

A few years back some far-sighted dress manufacturers in Arizona decided to copy American Indian fashions instead of the latest Paris models.

Soon you couldn't tell a Phoenix squaw from an Indian one—they were both wearing bright-colored cotton dresses set off by contrasting bright embroidery.

But there was no Phoenix store to sell squaw dresses exclusively.

This past January, a Phoenix manufacturer, Thomas David, joined forces with another dress producer, Malcolm Werner, and opened a large retail outlet in Phoenix devoted exclusively to their line of "Toria Tassi" squaw dresses. Toria Tassi planned its initial advertising campaigns on radio and in the local paper to coincide with the launching of this retail store.

Today, owners David and Werner

report a steady month-by-month sales increase at the rate of 30% since using radio. Because of the success of its radio venture as contrasted with newspaper advertising, radio appropriations have been increased steadily and newspaper ads have decreased in importance. Toria Tassi expects to spend twice as much in radio during 1954 as in newspapers (it advertises only in the Sunday paper). If the current sales trend continues, gross receipts will hit about \$150,000 this year, the owners estimate.

So successful has its retail operation proved that the owners are planning to open three additional stores during the coming year in nearby Las Vegas,

Tucson and La Hoya (Cal.).

Most of the 1954 radio budget goes for daily 15-minute participations on KPHO's *Make Mine Music*, a three-and-a-quarter-hour disk jockey show (2:15-5:30 p.m.). The show is supplemented by sporadic announcement schedules on the same station to coincide with heavy buying seasons.

Toria Tassi owners had these factors to consider in planning a successful air campaign:

1. Squaw dresses, which originated in Phoenix, were a well-established fashion there this past January. The climate permits their wear year 'round by Phoenix residents. However, they were created on a custom-design basis by small semi-exclusive shops and local couturiers. They had never been promoted or advertised by these shops.

(Please turn to page 88)

**case history**



# TV DICTIONARY HANDBOOK FOR SPONSORS

**PART 1**  
 A THROUGH D

**Sponsor Services Inc.**

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 HARRY DIETER, Tv Mgr., Foote, Cone & Belding, Chicago  
 ORRIN E. DUNLAP JR., V.P., Radio Corp. of Amer., New York  
 HUDSON FAUSSETT, Dir., Armstrong Theatre, NBC TV, N.Y.  
 WM. D. FISHER, V.P., Gardner Advertising, St. Louis  
 DON FORBES, Mgr. Studio Programs, KABC-TV, Los Angeles  
 MAURY FRINK, Pres., Frink Film Studios, Elkart  
 NORM GRANT, Scenic Dir., NBC TV, New York  
 KEITH GUNTHER, Prod.-Dir., KSD-TV, Kansas City  
 R. B. HANNA, Mgr., WRGB-TV, Schenectady  
 SHERMAN K. HEADLEY, Asst. Mgr., WCCO, Minneapolis  
 GEORGE HEINEMANN, Dir. Tv Prog., NBC TV, Chicago  
 BERNARD HOWARD, Academy Film Prod., Chicago  
 DOUG JOHNSON, Author, TV Writer, CBS TV, NBC TV, N.Y.  
 BILL LADISH, Prod. Dir., WDAI-TV, Kansas City  
 ROBERT L. S. LEEDY, Asst. Adv. Mgr., Communications Prods. Div., Du Mont Labs, Clifton, N.J.  
 CHESTER MacCRACKEN, V.P. Radio-Tv, Doherty, Clifford, Steers & Shenfield, New York  
 DON McCLURE, Sales Mgr., Bonded Tv Film Service, New York  
 HARRY McMAHAN, V.P. Charge Radio-Tv Commercials, McCann Erickson, New York  
 RAY MERCER, Ray Mercer Prods., Hollywood  
 HOWARD NEUMANN, Tv Dir., Lowe Runkle, Oklahoma City  
 BERNARD F. OSBAHR, Editor, *Tele Tech & Electrocin Industries*, New York  
 LEE RUWITCH, V.P. & Gen. Mgr., WTVJ, Miami  
 DR. DIK TWEDT, Research Supvr., Needham, Louis & Brorby, Chicago  
 WALTER WARE, Scheideler, Beck & Werner, New York  
 JACK WEBB, Tv Actor, Prod. *Diagnet*, Mark VII Prods., Hywd  
 ADRIAN WEISS, Louis Weiss & Co., Los Angeles  
 BEULAH ZACHARY, Prod., Kukla, Fran & Olla, NBC TV, Chi.

**Here's your chance to get over-all look at television. New 1954 dictionary is designed to be read**

If you want an over-all look at television today, start reading the TV Dictionary/Handbook for Sponsors which begins this issue. You'll find it contains not just the specialized vocabulary of the business but also what is in effect a terse description of everything that goes into putting a show on the air.

The Dictionary/Handbook will appear in several SPONSOR installments and will later be published in book form. In addition to terms defined alphabetically it includes special sections on color, on research, on tv special effects and other vitally useful topics. These special sections, too, will appear in future issues.

The dictionary was compiled by Herbert True, advertising assistant professor at the University of Notre Dame. He was aided in his monumental work by 37 contributors and consultants. (Their names appear at left.)

This is the third and by far the largest dictionary compiled by True for SPONSOR. Previous pioneer efforts appeared in SPONSOR in 1950 and 1951. True is uniquely qualified for his role as tv's Webster. He's worked at agencies as well as stations in radio and tv production. (You'll find some highlights of his background on page at right.)

SPONSOR suggests that you literally read the dictionary through from A to Z. More than just a place to look up words you don't know, it's a systematic way for everyone to see the whole picture. By dint of rapid scanning you can run through terms till you hit some body of information which particularly interests you.

● Readers who wish to reserve copies of the *Tv Dictionary Handbook for Sponsors* can write to Sponsor Services Inc., 40 E. 49th St., New York 17, N. Y.



# A

**AAAA** American Association of Advertising Agencies. Also, Associated Actors and Artists of America.

**ABC** American Broadcasting Co. ABC TV—radio-tv network. Old NBC Blue Network.

**ABOVE-THE-LINE COSTS** The money allocated for producer-director (or solely director), cast, script and associate producer (if one is required) in the budgeted cost of a tv film or live production.

**ABRASIONS** Undesirable marks and scratches on the surface of film caused by the rubbing action of film on film, or of film on metal, hardened emulsion or some other substance.

**ABSTRACT SET** A setting without definite locale, purely decorative.



**ACADEMY LEADER** (1) A 12-foot film leader that says film has been made to specifications of Academy of Motion Picture Arts and Sciences. (2) Leader with numbers on for cueing purposes that precedes first scene of film.

**ACCELERATED MOTION** Conversely, if a film is run slower than normal speed,

action is speeded up, known as accelerated motion. Opp.: slow motion.

**ACCENT** Change of emphasis in a scene, musical presentation, action or delivery of a sentence or group of sentences. Very necessary in tv for shade of meaning, relief from monotony and for sustaining interest.

**ACCOUNT** Sales term for a purchaser of radio, tv announcements, programs.

**ACCOUNT EXECUTIVE** Advertising agencyman who is in charge of or administers an advertiser's account.

**ACE or ABIE** Any tv talent or industry personnel who is tops in ability or is sure to succeed.

**ACETATE** Safety film, or, technically, the abbreviation used meaning cellulose acetate, a non-inflammable, transparent, flexible film used to form the base on which the emulsion is deposited to make film for 16 mm. operation.

**ACHROMATIC** (See Special Color Section.)

**ACROSS-THE-BOARD** A radio or tv program scheduled three, five or six days a week at the same time.

**ACTINIC LIGHT** Light which has high photographic value and affects film or camera tube very quickly.

**ACTION** (1) Any physical movement that takes place before camera or on film. (2) The director's signal for the talent to begin the scene.

**ACTUALITY** Recording of an actual event without acting, special posing or reconstruction.

**ACUITY** (See Special Color Section.)

**AD LIB** Improvised, impromptu action or speech not written into the script; in music, to add notes not in the score.

**ADAPT or ADAPTATION** To alter a story, biography, novel or play for the purpose of a more successful radio or tv presentation.

**ADJACENCIES** The shows (on the same station) immediately preceding and following the program referred to.

**ADLUX** Photo transparency, usually lit from behind, used in tv for signs and miniature displays.

**ADVERTISING AGENCY** Independent business and/or creative organization recognized by advertising media as qualified to give sales and advertising counsel to advertisers and to plan, prepare and place that individual's advertising.

**ADVERTISING COUNCIL** Professional organization that renders advertising services to clients; includes such functions as planning, preparing and placing advertisements.

**ADVERTISING MANAGER** (1) Individual in a company who supervises the advertising. (2) In printed publications, one who is responsible for selling space.

**AFFILIATE** Usually an independently owned tv station which carries, through contractual agreement, programs provided by a network.

**AFTER IMAGE** (See Special Color Section.)

**AFM** American Federation of Musicians. The national musicians union. (Please turn to page 96)

## Herbert True is television's Webster

Herbert True at 30 has been a partner in his own agency (Walker, True Associates, Oklahoma City); a radio-tv writer-producer for Gardner Advertising, St. Louis; an announcer, writer and director for three Midwest radio stations; independent businessman. Today he is a member of the advertising and English departments at the University of Notre Dame. He finds time for after-class activities like publicity for the University and membership on the board of directors of the South Bend advertising and sales executives' club. The *Tv Dictionary/Handbook* which starts on these pages represents his third compilation of tv industry terms for SPONSOR. He was the first to publish such a dictionary. True received his B.A. at the University of Oklahoma and got a Master's Degree in Journalism at Northwestern University. He won several scholarships, awards.

Herb True has conducted many independent tv studies. In pictures he's passing out questionnaire for experimental study he conducted on tv viewer reactions







# Life at a radio station

**WOLF, Syracuse**  
other am out

**S**herm Marshall always looks as tanned as a man who's just returned from a three-month cruise around the Caribbean.

Whenever Marshall, who's president of WOLF, Syracuse, comes to New York to see timebuyers, they're apt to ask him how he enjoyed his vacation. "Vacation?" he laughs. "I get *my* tan while I work!" And he'll whip out a series of pictures like the ones on these pages—pictures of WOLF staffers at work in the sunshine.

During the months of April through October much of the station's business is conducted on a specially built outdoor patio. Business proceeds as usual

in the open-air office: Girls in bathing suits and sports clothes type away on portables, use adding machines, take dictation, check program schedules and munch on sandwiches during the lunch-con break. Telephones connect the sun worshipers with palefaces at the station indoors. When the fresh air fanciers go inside, they must slip on a jacket and skirt or shorts to cover up.

The back-to-nature movement during office hours seems to be catching on with many businesses around the country including several large publishing firms, advertising agencies and probably other stations here and there. Does the diet of fresh-air-and-sunshine

pay off in increased efficiency?

Marshall, for one, is convinced working outdoors has improved the general level of work—as well as tempers—at his station which is one of the leading independents in the U. S. Marshall is now serving as president of AIMS—Association of Independent Metropolitan Stations—the group of highly successful indies.

WOLF acquired its 12-by-15 ft. patio when it moved into a new studio in January 1953, at Van Rensselaer and Kirkpatrick Streets. As an added convenience there's a completely equipped kitchen—even down to a 22 cubic ft. deep freeze—so workers don't have to





### Sunshine improves efficiency, radio station finds

Sherm Marshall, president of WOLF, like majority of his station's personnel, finds he can work just as well outdoors, likes informality of patio "office." At left, Marshall discusses availabilities on phone while Mary Cummings, traffic manager, looks up information. Other WOLF personnel pictured on this page include Mrs. Marshall, office manager, shown in first picture directly below at head of table. Pat Coolican, merchandising; Barbara Group, billing; Betty Foppes, switchboard; Denis Bracken, Charlie Shaw, program personalities; Barbara Ames, typist; Ellen Brown, maid. Above left, Denis and Charlie go over new recordings; at right, Barbara Group and Mary double-check program schedules while Pat and Betty work in background. Below, top row: Ellen Brown serves lunch outdoors to a hungry staff (left); later on she prepares a coffee break (right) in studio kitchen. At bottom, Mary and Pat go over bookkeeping chores on adding machine (left); Sherm Marshall talks with a client on outdoor extension while others lunch (right). Girls take turns preparing meals.

distinct from 2,500  
the staff loves it!

"dress" and go out for lunch.

Employees are free to find their place in the sun or remain indoors, as they wish. Marshall notes that those who can take the sun seem to be permanent fixtures on the patio. Often, these sun addicts will check program schedules on the sun deck, connected by telephone with teammates indoors.

When the mercury plunges skyward there's a shower room just inside the door where bathing-suit clad personnel can cool off.

How does a man get to work in this outdoor paradise?

"Sorry," Sherm Marshall says, "no vacancies at all!"

★ ★ ★







*Doeskin uses "quality" approach to plug higher-priced tissues. Leading seller, box of 100's (250 double), retails for 35¢*

# 100% air budget

Daytime network tv, "fair pro

**T**hough Doeskin cleansing tissues cost 5¢ to 10¢ more than competitive brands, sales of the company's products leaped 34% in 1953.

And sales of Doeskin Products, Inc. so far in 1954 are running ahead of 1953's fast pace.

These very healthy gains in a highly competitive market put the firm third in tissue sales nationally by authoritative estimates. How did Doeskin achieve these happy results? The company attributes them to a new, aggressive marketing policy it adopted in 1952, an important part of which has been the use of network tv and network radio both in the daytime.

All of the firm's \$750,000 media budget goes into air advertising. Carry-

ing the Doeskin message on the networks have been Kate Smith over NBC TV and Robert Q. Lewis on CBS Radio. Plans for the fall feature Robert Q. Lewis as Doeskin's network tv (CBS TV) representative in his new across-the-board afternoon show.

The firm's advertising agency, which aids in media decisions, is Grey Advertising. Account executive: A. L. Plant.

Doeskin Products, Inc. is a small outfit compared with its two chief competitors, International Cellucotton (Kleenex) and Scott Paper Co. (Scotties). But it is "alert, enterprising and willing to try new things," states merchandise manager, Raymond Marcus. He points out that when the firm entered network tv in the fall of 1952

with Kate Smith it was taking a daring leap: from a budget of \$250,000 to \$750,000; or, in other words, from spending \$20,000 a month to \$15,000 a week. Up to then Doeskin had advertised in only 15 markets or so. But by summer 1952 company executives felt the time was ripe for them to make a sweeping expansion.

Doeskin saw the need to excite consumers all over the U.S. because it had recently succeeded in expanding retail distribution substantially via a special trade campaign. Doeskin was hopeful that Kate Smith talking to several million housewives over 57 video stations would do just that.

This is the background.

In the spring of 1952, Doeskin's big-

**Sam Sneeze and Dottie Doeskin:** These two puppets appear in Doeskin's stop-motion film commercial; pitch stresses softness,

strength, absorbency of tissues. Dottie Doeskin is product trademark, also is seen on firm's table napkins which get air support, too





# ts over higher-priced Doeskin

ampaign to retailers, helped facial tissue firm go national, boosted sales 34%

gest competitor, Kleenex, started a price war in tissue products. It dropped prices—and retailers' profits. Here, Doeskin felt, was its chance. The company plunged headlong into the fray to defend its fair trade prices, took full-page ads in trade papers to tell its story to retailers. The ads aggressively attacked the price-cutting manufacturers, assured retailers of price protection and fair profits in selling the Doeskin line. They specified that in selling the "400" box of Doeskin facial tissues (the firm's leading item) for its fair-traded price of 35c, the retailer would make 10.5c, or 30% profit, on each package. Approximately the same percentage of profit held good for the rest of the Doeskin products (which include table napkins, toilet tissue and Sanapak sanitary napkins).

Here is a typical excerpt from one of the facial tissue ads:

"We told you it would happen! The props are out of your tissue profits! Three manufacturers have abandoned fair trade at retail—and now the *profit squeeze is on!* Are you going to take this annihilation policy lying down? . . . Face the *real* facts. These brands are no longer on Fair Trade and are being advertised and priced at 15c, 17c, 19c, 21c and 23c a box. Where does that leave you? Up in the clouds, holding the bag."

Naturally, the retailers were pleased at an approach promising consideration for their profit interests. This "Crusade for Fair Profit" resulted, according to the company, in substantially increased support from old customers, as well as the acquisition of many major new retailers and wholesalers.

By the middle of summer, 1952 Doeskin felt its "Crusade" had been so effective that it needed national consumer advertising; it wanted to reach



Kate Smith carried Doeskin's message on network tv (NBC TV) for two years. Then Robert Q. Lewis lent a hand on network radio (CBS), will work for Doeskin on network tv this fall

women—housewives—and it felt a personality like Kate Smith on NBC TV in the afternoon would be ideal. So it signed Kate to start in October. Mention of the new advertising move in the hard-hitting trade paper ads gave the "Crusade" added strength, while upped consumer demand after the tv campaign had started made the snowball even bigger.

Doeskin feels that its "Crusade for Profit" campaign has played a vital part in its recent growth, plans to continue it indefinitely.

Within two weeks after the signing of Kate Smith, even before their advertising actually went on the air, Doeskin noted a definite sales increase in their products. The firm attributes this to the big promotional push they gave

the upcoming show to further increase distribution and obtain display space.

Kate Smith plugged Doeskin tissues and table napkins (Tuesday 4:15-4:30 p.m.) during the 1952-'53 season, reaching, the firm says, some six million women. The advertising approach was (and still is) geared to stress the high quality of the products in softness, strength, absorbency, factors which, the company says, justify the slightly higher cost.

Sales on Doeskin products during the first half of 1953 soared 55% above the same period of 1952, proving the firm's approach so far was sound.

In the fall of 1953, when Kate Smith was switched from her previous 4-5 p.m. across-the-board slot on NBC TV to the  
(Please turn to page 134)

## case history





*to take slimness in your stride*

**SARONG girdle 10.95**

**It walks, and won't ride up!**

Here's an exciting & comfortable girdle that takes inches off your stomach gives maximum stretch control & lasts with ease & grace.

SARONG GIRDL	Minute Length
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	11
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90	90
91	91
92	92
93	93
94	94
95	95
96	96
97	97
98	98
99	99
100	100

Ladies! Walk free and easy...look smooth and slim...have that natural molded look that men admire with a Sarong Girdle at Hale's, 9th and Kay. Sarong is the girdle that walks and won't ride up! Sarong's exclusive criss-cross front, always keeps you in shape because it's designed to stay in place! From badminton to bridge, the Sarong girdle frees you to walk, bend and sit comfortably. And, confidentially, ladies...warm weather is ahead. A Sarong is light-weight and cool...lets your body breath freely on the hottest days. Everything you've wanted in a girdle...the Sarong has it...won't ride up no matter how active you are...flattens your stomach...slims your hips...yet every move you make is action free!...because of its exclusive criss-cross double-panel front. Choose the zipper, pull-on, or hi-top models as low as 5.95. At Hale's Corset Shop, Second Floor, there's a trained fitter to answer your figure problem, with exactly the right Sarong Girdle for you. Second Floor, Corset Shop, Hale's, 9th and Kay.

# A department store tests radio

**Local stations, BAB, talked Hale's, Sacramento, into three-month, \$7,500 radio campaign. ARBI surveys made during test sold store on air**

But 28 women went in and bought it after hearing radio announcements for the garment.

Hale's is the most recent example of a large department store to enter radio. But it's by no means the only one.

- The world's biggest store, Macy's

- BAB is working with department stores (and radio stations) in 35 other top markets. The Bureau says results are very good, predicts a snowballing effect as more and more stores try radio and report their results to other retailers.

- Since May 1950 the Advertising Research Bureau Inc. (ARBI) has made hundreds of point-of-sale surveys of retail advertising effectiveness. Ma-

The survey for Hale's in Sacramento was made by ARBI. And although results for each of the 10 surveys made in Hale's differed in detail, over-all results were about the same for Hale's as for other department stores surveyed by ARBI.

The chart on the page at right summarizes the Hale's surveys. When looking at the chart, keep this in mind:

1. In each of the 10 surveys equal dollars were spent for newspaper and radio advertising.

2. Identical merchandise was offered in the newspaper and radio ad-



vertising.

3. Advertising in the newspapers and on the radio appeared on the same day or days.

At the end of the 10 surveys, Hale's had spent \$2,238.88 in newspaper advertising and \$2,225.87 in radio advertising.

As the chart indicates newspapers brought in 382 customers, radio brought in 421 customers. Only 190 newspaper prospects bought the merchandise while 265 radio listeners bought the merchandise. Thus radio accounted for 33.4% of the dollar volume of purchases and the newspaper advertisements accounted for only 29.4%.

There are other interesting facts not shown on the chart.

For one thing, the radio customers came a greater distance than the newspaper customers. About 73% of the radio customers were from the city, with about 27% from outside the city. Only 18% of the newspaper customers came from outside Sacramento.

It is interesting to note that only 7.1% of the customers saw the news-

paper ad and heard the radio commercials. In other words there would seem to be an "ear-minded" group of customers and an "eye-minded" group.

Another point: The group which both saw and heard the advertising bought the most. Although accounting for only 7.1% of the total customers, this "duplicated" group bought 15.8% of the test merchandise. Moral for retailers: Don't worry about the newspaper-radio duplicated audience. They

## research

may end up as your best customers, helping to pay for use of both media.

The ARBI testing technique is designed to discover how customers who show an interest in test merchandise found out about it. The tests do not attempt to answer the less tangible question of what actually brought the customers into the store at that moment.

The Hale's survey began on 29 March 1954 and ran through 8 May 1954. Easter week— 12 through 17

April—was omitted. (Results are published here for the first time anywhere.)

All the newspaper ads appeared in *The Sacramento Bee* with the exception of one ad (for Peter Pan brassieres) which ran in *The Sacramento Union*. For surveys conducted on Monday, Tuesday and Wednesday, the ads appeared in the Monday paper (with the exception of the Peter Pan bra ad, which appeared on Sunday). For surveys conducted the latter half of the week, the ads appeared on Thursday with the exception of one ad (for women's Sacony suits) which ran on Wednesday.

The radio announcements varied in length from 20 seconds to one minute. They were broadcast over these four stations:

KCRA, 5 kw day, 1 kw night, 1320 kc, NBC affiliate

KCMS. 1 wk daytime only, 1380 kc, independent

KROY. .25 kw fulltime, 1240 kc, CBS affiliate

KXOA. 1 kw fulltime, 1470 kc, MBS  
(Please turn to page 136)

### Here's the "box score" on 10 ARBI surveys in Hale's

	Radio	Newspaper	Both	Other	Total
No. people brought into store by .....	421	382	120	761	1,684
% people ..	25.0%	22.7%	7.1%	45.2%	100.0%
No. purchasing merchandise*	265	190	89	238	782
% purchasing merchandise*	62.9%	49.7%	74.2%	31.3%	46.4%
% dollar value of purchases*	33.4%	29.4%	15.8%	21.4%	100.0%

\*These figures include all purchases made in the survey area by customers who were interviewed.

Figures above show actual number of prospects induced to shop during test sales as a result of radio and newspaper advertisements of equal cost, run on the same days and

offering identical merchandise. With 25% of the traffic, radio prospects bought merchandise totaling 33.4% of dollar volume. Newspaper advertising generated less business.



# Some plain facts about uhf

**More than four out of 10 U.S. tv markets have uhf stations and about 10% of all video homes are equipped to receive uhf video**

*An article last issue covered "How well does uhf sell?" and cited a number of sales successes produced by uhf stations. Now, the report below will give you an over-all look at what uhf means to sponsors and agency men as an active segment of U.S. television. It isn't an engineer's report; it's designed to clear up a number of timebuying problems concerning size and scope of uhf.*

**I**n the midst of today's barrage of technical talk about uhf it's easy for agencies and advertisers to overlook certain time buying fundamentals:

1. *Uhf is here to stay.* And it will remain in its present form for the immediate future. FCC could rejuggle the lineup of vhf and uhf stations in certain markets. But there's little likelihood this will happen soon. Admen this season will have to live and work with uhf pretty much the way it's been.

2. *Its problems do not spell doom for uhf.* Some uhf stations are quite successful. And veteran admen recall that five or six years ago many vhf stations were weathering financial storms, often losing more money than some of today's uhf stations.

3. *Many uhf operators guessed wrong.* They eyed profits of vhf outlets, felt that competitive uhf stations would win a share of the tv pie soon after getting on the air.

4. *Uhf is still the only way the U.S. can have a completely national tv system.* Eventually, the FCC forecasts, some 20,000,000 people will depend on uhf as their primary source of television fare.

5. *Uhf is the only means at hand of breaking clearance logjams* in many "monopoly" markets by adding multiple stations.

Against that background this SPONSOR report will set forth for agency men and advertisers the present status of uhf in terms of the number of uhf markets and uhf's general scope in the U.S.

It will cover: the problems of "con-



*Despite headaches of coverage, conversion, revenue uhf is here to stay. Admen can't ignore it, must understand it*

version" around which so much of the agency-advertiser analysis of the worth of a uhf station in a mixed vhf-uhf community centers: the network affiliation problems of uhf stations, key factor in the general growth of the uhf segment of tv.

Before you read the facts about uhf's scope, conversion and network affiliation status, here are a few quotes to set the stage.

As mentioned before, some uhf stations are doing well. Representative of this group is Greenville's WGVJ in South Carolina. The station faces a vhf outlet in an intermixed market, but doesn't have to fight vhf signals from a number of nearby sources. Therefore it has neither a monopoly nor overwhelming opposition. General Manager Ben McKinnon told SPONSOR:

"We're looking forward to a very profitable fall. We are currently carrying 60 local accounts and 20 national accounts including schedules from Armour, Swift, Alka-Seltzer, Brown and Williamson, Procter & Gamble, Ford and others. We completed our first year on August first, but we've been in the black since July."

Other uhf stations told SPONSOR during its survey of uhf tv that they were doing nicely. WCAN-TV, for example, a uhf outlet in three-station Milwaukee, is the exclusive CBS TV affiliate, and carries virtually the full Columbia tv lineup and a sizable share of spot tv business. WMTV in Madison, Wis., operates in what is still a uhf-only market and has been making a profit of around \$11,000 monthly as of July. WISC in Springfield, Ill., reports "a substantial profit" and WILK-TV, Wilkes-Barre told SPONSOR they were carrying "84 local and regional accounts and 30 network sponsors." In Portland, Ore., KPTV—the first post-freeze uhf outlet—now carries about 50% of the top network shows in the area and more than half of the local business in a two-station, intermixed market. WKNB, Hartford, is grossing over a million dollars annually.

But such outlets are in the minority. The FCC recently calculated that the average post-freeze uhf station is losing over \$7,000 a month. And some 20 uhf outlets (at presstime) have suspended operations after being on the air. Said John Poole, owner of uhf KBID-TV, Fresno, which announced its suspension in mid-July:



"During our six months of operation, we developed a substantial amount of local advertising through quality programing and intensive promotion. However, the high costs (of uhf station operation) cannot be supported by local advertisers alone. Without network programs we have lacked both network revenue and good adjacencies to attract national spot revenue. We intend to resume telecasting when Fresno-area uhf receiver distribution has increased to a point where local advertising can support an independent operation or at such earlier time as we acquire a major network affiliation."

Station operators in the vhf band are sympathetic about uhf problems. But they object to uhf station proposals for government intervention. As the manager of a veteran vhf outlet told SPONSOR:

"In our own particular market one uhf station is already in bankruptcy. . . . While uhf operators are crying for help I think the basic fact is somebody made a business decision to enter the field of television and now, because that decision has proven unwise, they are seeking legislation to improve their financial position. I note with some

## status report

interest some have even gone so far as to suggest government subsidies.

"I can certainly recall . . . those of us who pioneered television suffered serious financial losses over an extended period of time, and to the best of my recollection none of us even considered the possibility of receiving governmental aid to underwrite our losses."

Tv buyers generally try to conduct their dealings with uhf on a business-like basis. As a seasoned timebuyer at a large New York agency told SPONSOR:

"The 'u' stations deserve sympathetic treatment from each agency and client as to the merits of individual cases. But uhf stations must bear in mind that the experimental days of national tv advertising are over. We must look at each market situation and station on the basis of: (1) do we need this market in our lineup? and (2) What's the cost-per-1,000 outlook? It isn't that we're 'for' or 'against' uhf television. Costs in uhf tv have to be

justified to clients, often on the basis of sketchy research from stations. If the justification doesn't meet certain buying yardsticks, we're naturally hesitant about our uhf recommendations."

There are of course many other shadings of opinion about uhf. For the most part they are reactions to uhf's current status as a portion of the tv medium. But where, exactly, does uhf stand? Here are the more pertinent facts advertisers and agencies should bear in mind regarding uhf television.

**Scope:** Uhf is a factor today in more than four out of every 10 tv communities.

According to NBC TV's monthly count, which uses *Sales Management's* definitions of U. S. market areas, there were 234 active tv markets as of 1 July 1954. Of these, 133 are vhf-only (57%), 66 are uhf-only areas and 35 are intermixed. That means uhf stations are found in 43% of all U.S. tv markets. (Actually, the number of intermixed areas is higher. The NBC TV yardstick is whether or not there are both uhf and vhf outlets originat-

(Please turn to page 130)

**Scope of uhf in the U.S.:** As of 1 July uhf became a factor in some 43% of country's tv markets. Of total of 234 metropolitan areas with tv, 133 are vhf, 66 are uhf-only and 35 are mixtures of vhf and uhf tv. In general, field tests (see below) show that uhf signal does not reach out as far as comparable vhf, gives less coverage

**Conversion in "mixed" areas:** In one out of every three uhf markets, there is strong vhf competition. Viewers in these markets, for most part, must buy special "converters" to see uhf. Incentive to convert vhf-only set depends on how many network shows can only be seen on uhf outlet in "mixed" areas, ARB research indicates







... and folks are asking, "What's going to happen next?" We like this excitement, for now the public has developed a new interest in an "old medium."

WSLS-RADIO operates 18½ hours daily in full view of the public. In gaily decorated studios, where some 24,000 persons pass each day, they observe this "radio-active" corner, with its informative displays. They read the incoming news on the AP teletype and view the latest news photos. A large thermometer, clock, weather forecast dial, sports scoreboard and animals in a cage are but a few of the many attractions.

The feature of most importance is the display of merchandise advertised

on WSLS-RADIO. These the air-salesmen use as they sell to the listening audience.

Yes . . . WSLS-RADIO is very much alive in ROANOKE, and our listeners know this. They take part in our broadcast day. They are impressed with WSLS-RADIO and by the way, they're impressed with our advertisers' good taste! Are you an advertiser on Roanoke's "radio-active" station? If not, call your Avery-Knodel man today.

# WSLS RADIO

610 KC, 1,000 WATTS  
ROANOKE, VA.



## Advertising Agencies

Peter Hilton, Hilton & Riggio, profile	11 Jan.	p. 50
L. T. Steele, Benton & Bowles, profile	25 Jan.	p. 11
Howard Connell, Hewitt, Ogilvy, Benson & Mather, profile	8 Feb.	p. 58
Wickliffe W. Crider, Kenyon & Eckhardt, profile	22 Feb.	p. 51
Frank C. Barton Jr., Lennen & Newell, profile	8 Mar.	p. 82
Agencyman for a week: SPONSOR editor visits Cunningham & Walsh	22 Mar.	p. 37
Alvin Kabaker, D-F-S, profile	22 Mar.	p. 86
James C. Douglass, Ted Bates, profile	5 Apr.	p. 57
Dr. E. L. Deckinger, Biow Co., profile	19 Apr.	p. 121
David J. Mahoney, David J. Mahoney Adv., profile	3 May	p. 64
I. A week at BBDO: SPONSOR editor reports	17 May	p. 46
Albert W. Reibling, Kudner Adv., profile	17 May	p. 79
II. A week at BBDO: editor's report continued	31 May	p. 33
Bryan Houston, Bryan Houston agency, profile	31 May	p. 50
F. Kenneth Beirn, Biow Co., profile	11 June	p. 68
Irwin A. Vladimir, Irwin Vladimir & Co., profile	28 June	p. 60

## Appliances

Max Steinbook, Broil-Quik Co., profile	22 Feb.	p. 20
Terry P. Cunningham, Sylvania Electric, profile	31 May	p. 20
Tv set dealers are big radio users: BAB	31 May	p. 56
Freezer dealer outlines radio strategy: BAB clinic	28 June	p. 38

## Automotive and Lubricants

How tv made Jim Moran top Hudson dealer in U. S.	22 Mar.	p. 44
Auto manufacturers are using more radio and tv	19 Apr.	p. 28
Why spot gets 50% of Sinclair Oil budget	3 May	p. 32
Span-O-Life battery gets charge out of radio	3 May	p. 37
Auto makers stress air media in hot sales race	31 May	p. 30
C. F. Rork, Electric Auto-Lite Co., profile	28 June	p. 22
Trailer dealer in N. J. (Smith Trailer Sales) draws 50% of prospects via tv	28 June	p. 40

## Broadcast Advertising Problems and Developments

Pat Weaver: personality sketch of NBC president	11 Jan.	p. 31
Forum: What did the N. Y. newspaper strike teach about department store use of radio and tv?	11 Jan.	p. 74
Is radio too cheap?	11 Jan.	p. 38
Are you getting the most out of BAB's advertiser aids?	25 Jan.	p. 27
Radio set sales lead tv by 69% in big tv markets	25 Jan.	p. 30
What happens when you write to the sponsor?	25 Jan.	p. 32
Forum: Should the audio portion of tv shows make up an important segment of network radio?	25 Jan.	p. 46
Why are radio rates low?	8 Feb.	p. 29
Why don't radio salesmen ever come to sell me? Adman in big market poses query	22 Feb.	p. 35
Network spot-carriers: a controversy	8 Mar.	p. 29
Summer selling section: 1954	8 Mar.	p. 39
What it costs an advertiser to take a hiatus	8 Mar.	p. 40
Is radio winning the no-hiatus battle?	8 Mar.	p. 42
Summer 1954: tv's biggest yet	8 Mar.	p. 44
Answers to 7 basic questions on summer air	8 Mar.	p. 47
Tv's influence in 1953: RETMA sports committee report	22 Mar.	p. 22
What do admen think of network spot carriers?	22 Mar.	p. 40
What sponsors can do in a business recession	22 Mar.	p. 46
What 41,000 listeners told station about radio	22 Mar.	p. 48
What are your "rights" to a network time slot?	5 Apr.	p. 29
Ad managers: 4 ways to avoid ax when sales dip	5 Apr.	p. 36
The new radio: portrait of aspects of radio today	19 Apr.	p. 31
Why sponsors believe the recession is over	19 Apr.	p. 38
Preview of the NARTB Convention	17 May	p. 41
Can you use these SPONSOR reprints?	17 May	p. 54
Forum: Should "hucksters" be voted out of the 4A's?	17 May	p. 86
Hucksters: what you can do about them	31 May	p. 27
What admen want from the TvAB	14 June	p. 31
Three big local clients detail radio use: BAB clinic	28 June	p. 38

## Commercials and Sales Aids

Humor in radio and tv advertising: Foreman	11 Jan.	p. 14
Is cigarette copy making cancer scare worse?	11 Jan.	p. 40
Tv film commercials section	8 Feb.	p. 43
Over-all look at \$18 million field	8 Feb.	p. 41
Tips to agencies about producers	8 Feb.	p. 46
Tv film service firms: what you should know	8 Feb.	p. 48
Directories of producers, facilities, service firms, film specialties	8 Feb.	p. 50
In defense of tv commercials against intellectuals' attacks: Foreman	22 Feb.	p. 11
Agencywoman tips beginners on how to make good tv commercials on a small budget	22 Feb.	p. 38
Don't jinx your jingle: tips from a veteran maker of singing commercials	22 Feb.	p. 42
You can't sell a product you don't know	8 Mar.	p. 37
Tv talent should aid in selling: Foreman	22 Mar.	p. 11
Too much double-spotting of tv commercials? Foreman	5 Apr.	p. 10
Forum: How can sponsors get the most out of video portions of their tv commercials?	3 May	p. 54
Contrast in radio and tv copy approaches: Foreman	14 June	p. 16
Should talent sell? Admen, producers, stars speak	28 June	p. 36

## Costs

Is radio too cheap?	11 Jan.	p. 39
Why are radio rates low?	8 Feb.	p. 29
How to make good tv commercials cheaply	22 Feb.	p. 38
Forum: How are the tv networks helping sponsors use cost-saving tv production techniques	31 May	p. 54

## Drugs and Cosmetics

Irving Gottheimer, Vitamin Corp., profile	8 Feb.	p. 22
Battle of the cough syrups (Pertussin, Vicks)	22 Feb.	p. 30
Helene Pe-s-l sells young girls cosmetics via tv	22 Feb.	p. 36
Austin Daly, Lederle Labs, profile	8 Mar.	p. 24
William B. B. Fergusson, Colgate-Palmolive International, profile	22 Mar.	p. 20
How Block Drug tests media	22 Mar.	p. 50
Radio-tv put pep in VCA's vitamins (Rybutol)	5 Apr.	p. 42
Drugcasting ups store sales in Washington, D. C.	17 May	p. 31
Mennen's formula: sell men via early-morning radio	19 Apr.	p. 36
How Miles Labs uses radio: BAB clinic report	14 June	p. 34
People's Stores (drug chain) radio strategy: BAB	28 June	p. 38

## Foods and Beverages

Albert A. Cott, Cott Beverages Corp., profile	11 Jan.	p. 28
Wheatena spends \$200,000 on spot radio	25 Jan.	p. 31
National Brewing sponsors baseball on radio & tv	8 Feb.	p. 32
Chock full O'Nuts launches new coffee via air	8 Feb.	p. 36
Kosher wines zoom to top with air media	5 Apr.	p. 26
Why Nestlé uses all four air media	19 Apr.	p. 34
Mrs. Margaret Rudkin, Pepperidge Farm, profile	3 May	p. 24
Edwin Ebel, General Foods, profile	17 May	p. 38
Good Humor puts \$225,000 in seasonal air saturation	17 May	p. 11
Arnold C. Graham Jr., Goebel Brewing, profile	14 June	p. 26
How Dr. Pepper uses radio: BAB clinic report	14 June	p. 31
Tea Council puts 100% of budget into tv	14 June	p. 42
Inter-State Milk Producers Co-op (dairy farmer organization) makes big-city friends via radio	14 June	p. 44

## Foreign and International

International radio and tv: 1954		
Over-all report, trends, tips to sponsors	28 June	p. 41
Market data, set-and-rate picture: chart	28 June	p. 43
Foreign stations and sales reps: listing	28 June	p. 44
Five capsuled stories of air successes abroad	28 June	p. 45
Forum: How can a sponsor best utilize overseas radio and television?	28 June	p. 64

## Insurance and Finance

Henry Gellerman, Bache & Co., profile	25 Jan.	p. 22
Dallas Bank uses cartoons to sell serious ideas	25 Jan.	p. 48
Metropolitan's radio results come in 1974	17 May	p. 52
Atlanta bank details radio use: BAB clinic report	28 June	p. 38



## Jewelry and Watches

Longines: radio's biggest watch advertiser	5 Apr.	p. 32
Bulova uses razzle-dazzle airselling on new watch	31 May	p. 24

## Miscellaneous Products and Services

CIO uses radio to prove "unions don't have horns"	11 Jan.	p. 34
Paper-Mate rises to No. 1 ball-point pen with spot	22 Feb.	p. 40
William Englehart, Delaware, Lackawanna & Western Coal Co., profile	19 Apr.	p. 24
Paper-Mate ups budget to add network tv	17 May	p. 34

## Programing

The tv panel show: a programing profile	11 Jan.	p. 36
Ziv makes Red Skelton transcribed show available to radio spot advertisers	25 Jan.	p. 24
Forum: Should the audio portion of tv shows make up an important segment of network radio?	25 Jan.	p. 46
Forum: Do sponsors need a well-known star in order to attract audiences, sell effectively?	8 Feb.	p. 72
Mystery, variety films hot properties, say ABC affiliates	8 Mar.	p. 74
Chicago touch may give you show you need	5 Apr.	p. 34
Local programing: where is it headed? Preview of SPONSOR Station Program Guide	5 Apr.	p. 41
One-shots: do they pay?	3 May	p. 29
Barn dance shows hold sponsors year after year	3 May	p. 42
Value of familiarity in tv programing: Foreman	31 May	p. 15
Classical music on radio grows in popularity	31 May	p. 56
Programing trends in weekend radio	28 June	p. 33
How to make a film show look live	28 June	p. 54

## Research

What's wrong with print measurement services? Part 15, All-Media Study	11 Jan.	p. 44
How different rating services vary in the same market; Part 16, All-Media Study	25 Jan.	p. 34
New Nielsen local ratings plan	8 Feb.	p. 34
How to make practical use of media series	8 Feb.	p. 38
Big tv problem: counting the sets	22 Feb.	p. 27
I. Can you set up an "ideal" media test? Part 17, All-Media Study	22 Feb.	p. 32
II. Can you set up the "ideal" media test? Part 18, All-Media Study	8 Mar.	p. 34
How Block Drug tests media; Part 19, All-Media Study	22 Mar.	p. 50
CBS TV's new county tv set figures	22 Mar.	p. 51
I. Psychology of media: what 20 years of pre-tv testing uncovered; Part 20, All-Media Study	5 Apr.	p. 38
II. Psychology of media: advice to admen on approach; Part 21, All-Media Study	19 Apr.	p. 40
III. Psychology of media: why admen buy what they do; Part 22, All-Media Study	3 May	p. 34
How far out does a tv station sell?	3 May	p. 38
What "cumes" (cumulative ratings) mean to radio sponsors	3 May	p. 40
Do radio and tv move goods? Part 23, All-Media Study	17 May	p. 56
I. Conclusions by Advisory Board: Part 24, All-Media Study	31 May	p. 36
I say ratings are opinions: Joe Ward, ARBI	31 May	p. 40
Greater the tv saturation, more radios are sold: NBC Research	14 June	p. 24
How weekend radio sets-in-use compares with weekday	14 June	p. 37
II. Conclusions by Advisory Board: Part 25, All-Media Study	14 June	p. 40
SPONSOR's conclusions on All-Media Study: Part 26	28 June	p. 29

## Retail

Forum: What did the N. Y. newspaper strike teach about department store use of radio and tv?	11 Jan.	p. 74
Department stores clumsy in use of air media during paper strike: Foreman	25 Jan.	p. 10
Department stores disagree on radio, tv value	8 Feb.	p. 56
In-store radio ups product sales in Washington, D. C. drug stores	5 Apr.	p. 16

## Soaps and Cleansers

Local detergent cracks Southern California market using radio and tv exclusively	11 Jan.	p. 47
How Perfex cleanser uses radio: BAB report	11 June	p. 34

## Sports

How to get the most out of baseball sponsorship	8 Feb.	p. 32
RETMA sports committee reports tv's effect in 1953	22 Mar.	p. 22
Forum: What promotion should a baseball sponsor use?	22 Mar.	p. 96

## Television

Big tv problem: counting the sets	22 Feb.	p. 27
Forum: Why is an all-industry tv set count important?	22 Feb.	p. 56
CBS TV's new county tv set figures: how to use	22 Mar.	p. 51
Uhf stations in vhf areas run heavy promotions	22 Mar.	p. 100
Forum: What lessons have you learned about use of color in tv advertising?	5 Apr.	p. 66
35-40% of tv stations in red ink this year	5 Apr.	p. 68
TV pioneers: the first 108 stations	19 Apr.	p. 43
Special section chronicling early days of tv and presenting a then-and-now listing of individual station growth		
Forum: What strides has uhf tv made and what problems remain to be solved?	19 Apr.	p. 128
First reactions to color tv: Foreman	17 May	p. 26
What admen want from the TvAB	14 June	p. 31
Tv pioneers: salute by Earle Ludgin at NARTB	14 June	p. 38
Tv ratings of yesterday and today: Foreman	28 June	p. 16

## Television Film

Color tv: effect on tv film industry	11 Jan.	p. 25
Will Vitapix create tv film revolution?	11 Jan.	p. 42
	11 Jan.	p. 56
	8 Feb.	p. 52
	8 Mar.	p. 68
	5 Apr.	p. 50
	3 May	p. 48
	28 June	p. 51
Tv film shows available for syndication: listing		
Less quantity, more quality in '54 syndicated films	11 Jan.	p. 60
Tv films are \$125 million business	11 Jan.	p. 60
	25 Jan.	p. 40
	22 Feb.	p. 44
	22 Mar.	p. 76
SPONSOR-TelePulse ratings of top spot film shows: chart	19 Apr.	p. 116
	17 May	p. 72
	31 May	p. 44
	14 June	p. 74
	25 Jan.	p. 51
Tv film program section: 1954	25 Jan.	p. 52
Over-all look at \$60 million tv film industry	25 Jan.	p. 54
Color film, use of by syndicated producers	25 Jan.	p. 56
Film reruns get good audience	25 Jan.	p. 58
Production costs for syndicated films	25 Jan.	p. 62
10 money-saving tips in buying syndicated films	25 Jan.	p. 67
Directory of available syndicated film shows	25 Jan.	p. 92
Directory of film syndicators in the U. S.		
Tv film commercials section: 1954 (see breakdown under "Commercials and Sales Aids")	8 Feb.	p. 43
Big new spurt in tv film syndication business	8 Feb.	p. 66
Today's tv film salesman is all-around expert	5 Apr.	p. 52
How to make a film show look live	28 June	p. 54

## Time Buying

Why don't radio salesmen come to sell me, asks adman in big market	22 Feb.	p. 35
Radio best way to reach small-town America	22 Mar.	p. 42
What are your "rights" to a network time slot?	5 Apr.	p. 29
New way to buy local radio-tv: as a Sunday supplement	31 May	p. 38
I. Weekend radio: listening figures impressive	11 June	p. 36
Forum: What was the best "pitch" ever made to you by a radio or tv salesman?	11 June	p. 62
II. Weekend radio: programing trends	28 June	p. 33

## Tobacco

Is cigarette copy making cancer scare worse?	11 Jan.	p. 40
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## Travel and Transportation

Greyhound uses network for prestige, spot for specifics	8 Mar.	p. 32
James A. Dearborn, American Airlines, profile	5 Apr.	p. 12
Travel advertisers use weekend-saturation air	31 May	p. 28

## Transcriptions and Tape

Ziv signs Red Skelton for transcribed radio series	25 Jan.	p. 24
Radio station uses tape for night operations	8 Feb.	p. 24
What do you know about library services?	17 May	p. 50

**BINDERS** accommodating a six-month supply of issues, \$4.00 each; two for \$7.00.  
Issues are bound at the end of the year in two attractive  
volumes; cost for both, \$15.00



"the most remarkable cooking program on TV"

# Creative Cookery

Available Monday, August 30, 1954

on the

BEST TWO STATION BUY IN THE COUNTRY!

## WABC-TV

New York

11:00 - 11:55 a.m., EDT

\*\*\*\*\*

## WBKB

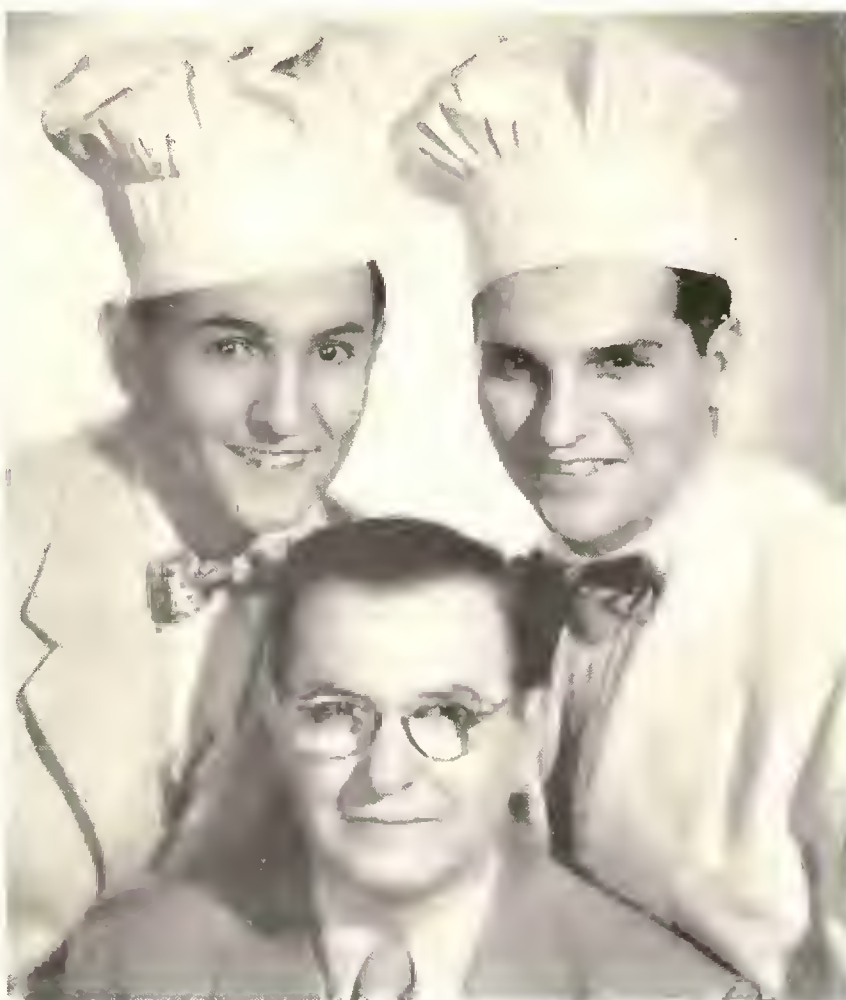
Chicago

10:00 - 10:55 a.m., CDT

\*\*\*\*\*

CREATIVE COOKERY, which has been delighting television audiences since June 4, 1951, is video's most remarkable cooking program. It is a fascinating school of art devoted entirely to the selection, preparation and service of incredibly good-tasting and invitingly beautiful food. Viewers of this program benefit from Francois Pope's 25 years of directing the nationally famous Antoinette Pope School of Fancy Cookery, which today ranks as America's largest and finest cooking school with thousands of graduates and classes booked full from semester to semester.

NO WONDER CREATIVE COOKERY HAS WON 5 TV GUIDE AWARDS IN 3 YEARS AND HAS BEEN ACCLAIMED BY CHICAGO CRITICS AS THE OUTSTANDING PROGRAM OF ITS KIND!



CREATIVE COOKERY is conducted by Francois Pope, director of the nationally famous Antoinette Pope School of Fancy Cookery. He is ably assisted by his two sons, Frank and Robert Pope, instructors at the school. The Popes are the foremost family in the world in the teaching of fancy and creative cooking. The methods of teaching are as refreshingly original and inviting as their recipes. Approximately 100,000 copies of the Pope's Fancy Cookery Cookbook, published by the MacMillan Company and containing many original creations, have been sold during the past 2 years.

NO WONDER CREATIVE COOKERY CONSISTENTLY ENJOYS AN AUDIENCE RATING FROM HALF AGAIN TO DOUBLE THAT OF THE AVERAGE COOKING SHOW!

\*\*\*\*\*

\*\*\*\*\*

### Here's The Cost To Reach America's Number 1 & 2 Markets

\$200.00 per spot for each market and \$400.00 per spot for both markets.

(20 percent of America's television sets delivered at a cost of \$.74 per thousand makes CREATIVE COOKERY one of television's greatest two station buys.)

In a two market purchase, your commercial is delivered with personality and conviction by Francois Pope—or one of his two sons—at no extra cost. Also, current advertisers on CREATIVE COOKERY will be given the same frequency discount for the Chicago market if they buy before August 30, 1954.

For CREATIVE COOKERY availabilities  
contact

**WABC-TV**

New York  
SU 7-5000

**WBKB**

Chicago  
AN 3-0800

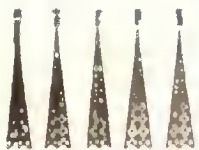
The clients who buy Chicago-New York now at the introductory price of \$400.00 per announcement will receive rate protection for 26 weeks.

For CREATIVE COOKERY availabilities  
contact your nearest

**BLAIR-TV**

Representative





# NEW AND UPCOMING TV STATIONS



## I. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
				VISUAL	AURAL					
BUFFALO, NEW YORK	WGR-TV	2	14 Aug.	100	66	NBC	3	407 vhf	WGR Corporation George F. Goodyear, pres. Myron Kirk, v.p. Paul A. Schoellkopf Jr., treas. J. Frederick Schoellkopf, sec.	Headley-Reed
CHARLESTON, WEST VIRGINIA	WCHS-TV	8	1 Aug.	316	200	CBS, DuM	2	40 uhf	WCHS-TV Inc. Tierney Co. owns 60%. Capital Tv Inc. owns 40%. Lewis C. Tierney, pres.	Branham
FARGO, NORTH DAKOTA	SEE VALLEY CITY, NORTH DAKOTA									
LA CROSSE, WISCONSIN	WKBT	8	1 Aug.	100	50	CBS, DuM, NBC	1	NFA	WKBT Television Inc. LaCrosse Tribune owns 41%. WKBT Inc. owns 40%. Howard Dahl, gen. mgr. Tom J. Maloney, program mgr. Robert Z. Morrison Jr., sales mgr.	Raymer
MOUNT WASHINGTON, NEW HAMPSHIRE —	SEE POLAND SPRINGS, MAINE									
NASHVILLE, TENNESSEE	SEE OLD HICKORY, TENNESSEE									
OLD HICKORY, TENNESSEE	WLAC-TV	5	15 Aug.	100	50	CBS	3 <sup>1</sup>	192 vhf	WLAC-TV Inc. Paul Mountcastle, chmn. of bd. Gulford Dudley Jr., pres. T. B. Baker Jr., exec. v.p. & gen. mgr.	Katz
PALM BEACH, FLORIDA	SEE WEST PALM BEACH, FLORIDA									
POLAND SPRINGS, MAINE	WMTW	8	15 Aug.	105	53	ABC, CBS	1	NFA	Mount Washington Tv Inc. John Guilder, pres. John N. Norton Jr., v.p. & gen. mgr. Paul Tlemer, New England sls. mgr.	Harrington, Richter & Parsons
ST. LOUIS, MISSOURI	KWK-TV	4	15 July	100	50	CBS	4	360 vhf	KWK Inc. Robert T. Convey, pres. & gen. mgr. V. E. Carmichael, v.p. & sls. dir. James E. Goldsmith, sls. mgr.	Pearson
SEDALIA, MISSOURI	KDRO-TV	6	15 July	16	8		1	NFA	Milton J. Hinkle, owner Herb Brandes, gen. mgr. James Glenn, sls. mgr.	Weed Tv
VALLEY CITY, NORTH DAKOTA	KFXD-TV	4	1 Aug.	100	57	CBS, DuM	2 <sup>2</sup>	42 vhf	North Dakota Bestg. Co. John Boler, pres. W. L. Hurley, mgr. Hal Kennedy, pgm. dir	Meeker
WEST PALM BEACH, FLORIDA	WJNO-TV	5	22 Aug.	100	60	NBC	2 <sup>3</sup>	NFA	WJNO-TV Inc. Theodore Granik, chm. of bd. George H. Buck Jr., pres. W. H. Cook, exec. v.p. Walter L. Dennis, gen. mgr. & sls. dir. H. V. McMillan, asst. gen. mgr.	

## II. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP†
					VISUAL	AURAL				
BIG SPRING, TEXAS	KBST-TV	4	22 July		1.3	0.8	0	NFA	Big Spring Bestg. Co. William J. Wallace, pres. Howard Barrett, v.p. & gen. mgr. Lewis Selbert, sec.-tres. Robert Whipkey, dir.	Pearson

## BOX SCORE

U. S. stations on air, incl.  
Honolulu and Alaska (9 Aug.  
'51)  
Markets covered

386  
237

Post-freeze c.p.'s granted (ex-  
cluding 32 educational grants:  
9 Aug. '51)  
Grantees on air

555  
381

Tv homes in U. S. (1 June  
'54) 30,111,000\$  
U.S. homes with tv sets (1  
June '54) 64%\$

\*Both new c.p.'s and stations going on the air listed here are those which occurred between July and August 1, 1951. Information on c.p.'s granted in that period. Stations are considered to be on the air when commercial operation starts. \*\*Power of c.p.'s is that recorded in FCC applications and amendments. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Percentages on homes with sets and homes in tv coverage areas are considered approximate. †In most cases, the representative of a radio station which is granted a c.p. also represents the new

tv operation. Since at presstime it is generally too early to confirm tv representations of most grantees. SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market. ‡Includes stations in Nashville, Tenn. †Includes stations in Fargo, N.D. ‡Includes stations in Palm Beach, Fla. †This number includes grants to permittees who have since cancelled their c.p.'s or who have had them voided by FCC.





**How many blocks? 6 or 7?** *Appearances can be deceiving, but the good appearance of a Precision print is not an optical illusion. Immediately apparent are the results of Precision-quality processing.*

*The individual attention given to each original through the entire operation has earned Precision its top spot in the film processing field. Leaders in the photographic profession know they can depend on Precision for accurate, intelligent handling of their material. And constant research continues for even better ways to serve your requirements.*

*In everything there is one best...in film processing, it's **Precision.***



*A division of J. A. Maurer, Inc.*



COMSTOCK & COMPANY

*Advertising*

344 DELAWARE AVE., BUFFALO 2, N.Y.

May 11, 1954

Mr. Robert P. Mendelson, V.P.  
SPONSOR Magazine  
40 East 49th St.  
New York 17, N. Y.

Dear Mr. Mendelson:

You will be interested in knowing that our agency recently conducted a survey among Time Buyers in the 32 top agencies in radio-TV billing. This group placed over \$372,000,000. in billing in 1953.

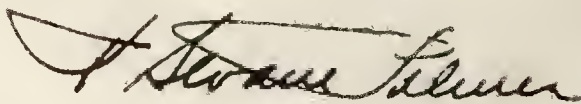
The purpose of our questionnaire was to determine the sources of information, types of information and publications read by this critical group. We received replies from 53% of the agencies contacted.

While we cannot release the exact findings you will be interested in knowing that SPONSOR Magazine was the magazine reaching more of this group than any other in its field and received the highest number of "most preferred" votes.

To us this indicates the high regard the readers have for your publication.

Cordially yours,

COMSTOCK & COMPANY



T. Sloane Palmer



Why

**SPONSOR** is **FIRST**

with Timebuyers

**S**PONSOR is pinpointed to the work-needs of timebuyers, account men and ad managers too. It's readable. It's a practical aid to the busy buyer from cover to cover. Any wonder it ranks first in this (or any other) objective study of radio / tv reading habits among national agencies and advertisers?

*P.S. A few months back another broadcaster made an objective survey of ad manager, account executive and timebuyer trade paper readership. SPONSOR was the #1 choice.*

**SPONSOR**

THE MAGAZINE RADIO AND TV ADVERTISERS USE



# SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film prog

Rank row	Part rank	Top 10 shows in 10 or more markets Period 1-7 June 1954 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4 STATION MARKETS						3-STATION MARKETS			
				N.Y.	L.A.	Boston	Chi.	Mpls.	S. Fran.	Seattle	Wash.	Atlanta	Balt.	Cinc.	Cleve.
1	1	<b>I Led Three Lives.</b> Ziv (D)	26.6	13.7 wnbt 10:30pm	8.5 kttv 8:30pm	17.5 wnac tv 7:00pm	15.5 wgn tv 9:30pm	24.0 kstp tv 8:30pm	24.3 kron tv 10:30pm	8.3 kint tv 9:30pm	13.7 wtop tv 10:30pm	16.8 wbal-tv 10:30pm	29.5 wlv-t 7:30pm	24.5 wews 10:30pm	
2	2	<b>Favorite Story.</b> Ziv (D)	22.0	11.5 wnbt 10:30pm	9.0 kttv 8:00pm	16.3 wnac tv 6:30pm	21.7 wnbq 8:00pm	26.0 wcco-tv 9:00pm	12.8 kgo-tv 7:00pm	24.0 kint tv 8:30pm	10.9 wtop tv 10:30pm	12.3 waga-tv 10:00pm		15.8 wlv-t 8:30pm	17.0 wnbk 10:30pm
3	3	<b>Badge 714.</b> NBC Film (D)	21.3	9.2 wor-tv 9:00pm	22.4 kttv 7:30pm	17.0 wnac tv 6:00pm	14.9 wgn-tv 8:00pm	23.8 kstp-tv 8:30pm	30.3 kplx 9:00pm	25.5 king tv 9:30pm	22.4 wnbw 7:00pm	18.0 wlv-a 8:30pm	18.3 wbal-tv 10:30pm	15.3 wlv-t 9:30pm	18.0 wnbk 7:00pm
4		<b>Waterfront.</b> United Tv, Roland Reed (A)	20.1		15.7 kttv 7:30pm			5.5 wbkb 10:00pm	16.0 kstp-tv 9:00pm	10.5 kgo-tv 9:00pm	24.8 king-tv 9:30pm	8.5 wtop-tv 7:00pm			11.5 wews 7:00pm
5	5	<b>Mr. District Attorney.</b> Ziv (A)	19.1	9.4 wchs tv 7:00pm	8.2 knxt 7:00pm	19.3 wnac-tv 10:30pm	12.0 wbkb 9:30pm	22.3 kstp-tv 9:30pm	11.8 kron tv 7:00pm	16.8 king-tv 9:00pm	8.4 wmal-tv 10:30pm	13.8 wsh tv 7:00pm	16.3 wbal-tv 10:30pm	20.8 wlv-t 9:30pm	13.3 wews 7:30pm
6	4	<b>Cisco Kid.</b> Ziv (W)	18.0	11.4 wnbt 6:00pm	12.2 kabc-tv 7:00pm	15.0 wnac-tv 6:30pm	11.5 wbkb 5:00pm	15.8 wcco-tv 4:30pm	25.5 k-on-tv 7:00pm	19.8 komo-tv 7:00pm	11.7 wnhw 6:30pm	12.3 waga-tv 7:00pm	11.8 wbal-tv 7:00pm	21.5 wepo-tv 5:00pm	13.3 wnbk 5:30pm
6	6	<b>Kit Carson.</b> MCA, Revue Prod. (W)	18.0		13.4 kabc-tv 7:30pm	14.3 wnac tv 6:00pm			16.5 kion-tv 4:00pm	23.3 king tv 5:00pm		13.5 wlv-a 5:00pm	11.8 wmar-tv 6:00pm		16.8 wnbk 6:00pm
8		<b>Range Riders.</b> CBS Film. (W)	17.5		9.5 knxt 7:00pm		27.5 wbz-tv 7:00pm	8.2 wcco-tv 5:00pm	25.5 kplx 7:00pm	17.8 komo-tv 7:00pm	12.7 wtop-tv 6:00pm				20.5 wews 7:00pm
9	6	<b>City Detective.</b> MCA, Revue Prod. (D)	17.3		13.7 knxt 10:00pm		20.0 wbz-tv 10:30pm	4.9 wbkh 8:30pm	25.3 wero-tv 9:00pm	16.5 king-tv 7:00pm	8.5 wtop-tv 4:30pm		8.0 wmar-tv 11:00pm	27.3 skre tv 8:30pm	16.5 wnbk 10:30pm
9	9	<b>Liberace.</b> Guild Films (Mu.)	17.3	4.5 wpix 7:30pm	11.4 keop 7:30pm	13.5 wbz tv 1:30pm	12.7 wgn-tv 9:30pm	25.8 wcco-tv 8:30pm	20.3 kplx 9:30pm	22.3 king-tv 8:30pm	8.7 wtop tv 7:00pm	6.8 wlv-a 7:30pm	12.3 wbal-tv 10:30pm	16.3 wkrc-tv 10:15pm	17.8 wews 9:00pm
Rank row	Part rank	Top 10 shows in 4 to 9 markets													
1		<b>Famous Playhouse.</b> MCA, Revue Prod. (D)	20.5									11.3 waga-tv 10:00pm	7.5 wmar-tv 11:00pm		
2	3	<b>Inner Sanctum.</b> NBC Film (D)	19.4		6.9 kttv 9:00pm		17.4 wnbq 10:00pm	9.3 wlen-tv 10:00pm	18.3 kion tv 8:30pm	21.3 komo-tv 9:00pm					
3	5	<b>Heart of the City.</b> UTP, Gross-Krasne (D)	19.0		6.0 kttv 10:00pm			12.3 wcco-tv 6:30pm	16.0 kron-tv 10:30pm				17.8 wkrc-tv 8:00pm		
4		<b>Times Square Playhouse.</b> Ziv (D)	17.1		5.9 keop 8:30pm		7.7 wgn-tv 9:30pm			5.3 kint-tv 9:00pm					
5		<b>Counterpoint.</b> United Tv, Bing Crosby (D)	16.9					13.8 wcco-tv 9:30pm	15.0 kron-tv 10:30pm		6.5 wtlg 7:30pm	7.0 wsh tv 10:30pm			
6	2	<b>Victory at Sea.</b> NBC Film (Doc.)	16.2		8.7 knbt 10:30pm					13.0 komo tv 10:30pm					10.8 wnbk 7:00pm
7	7	<b>Cowboy G-Men.</b> Fleming, H. B. Donovan (W)	11.0				14.5 wbz tv 6:00pm	12.5 wcco-tv 2:00pm	5.5 kgo-tv 1:30pm					12.5 wepo-tv 1:30pm	
8	6	<b>Amos 'n' Andy.</b> CBS Film (C)	13.8	11.0 wch tv 10:30pm	16.4 knxt 8:00pm				15.8 kplx 7:30pm	21.0 komo tv 7:30pm	11.0 wtop tv 7:00pm				
9	4	<b>Captured.</b> NBC Film (D)	13.1	4.2 wor tv 10:00pm	7.2 kttv 8:00pm		6.9 wgn-tv 7:30pm								
10	8	<b>Joe Palooka Story.</b> Guild Films (A)	12.8	5.4 wnbt 7:00pm	4.0 keop 8:00pm				10.8 kplx 5:00pm	11.3 komo tv 5:00pm	11.2 wnbw 7:00pm				

Show type symbols: (A) adventure; (C) comedy; (Doc) documentary; (D) drama; (K) kid show; (M) mystery; (Mu) musical; (W) Western. Films listed are syndicated, half hour length, broadcast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7 June

1954 While network shows are fairly stable from one month to another in the markets in they are shown, this is true to a much lesser extent of syndicated film shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. \*If blank, show was not rated at all in last chart or was in other than top 10. Classified

film shows  
cially made for tv

1-STATION MARKETS			2-STATION MARKETS				
Wilw'kee Phila.	St. L.		Bhm.	Buffalo	Charlotte	Dayton	New O.
40.3 15.3 39.0			33.8	52.0	54.5	20.0	48.5
wtmj-tv weau-tv ksd-tv			wabt	wben-tv	wbtv	whio-tv	wdsu-tv
8:30pm 7:00pm 10:00pm			8:30pm	9:30pm	9:00pm	8:00pm	9:30pm
	45.0				51.0	9.8	51.0
					wbtv	wlv-a	wdsu-tv
					9:30pm	6:00pm	9:30pm
16.0 16.2			25.5		52.5	21.3	
ean-tv weau-tv			wbee-tv		wbtv	wlv-d	
8:00pm 6:30pm			8:30pm		9:00pm	9:30pm	
41.8 42.3					26.8		
tmj-tv					whio-tv		
8:00pm					9:30pm		
34.8 10.3			20.5		48.8	22.8	41.0
tmj-tv wptz			wbee-tv		wbtv	wlv-d	wdsu-tv
8:30pm 10:30pm			9:00pm		7:00pm	9:30pm	7:00pm
30.0 15.9 26.3				35.5	17.3		
tmj-tv weau-tv ksd-tv				wben-tv	wbtv		
8:30pm 7:00pm 4:30pm				7:00pm	10:00am		
13.0 29.0			16.8	21.3	33.5	19.0	
wptz ksd-tv			wabt	wben-tv	wbtv	wlv-d	
6:30pm 2:30pm			6:00pm	7:00pm	5:30pm	5:00pm	
10.3			19.3		28.5		
ean-tv			wabt		wbtv		
8:00pm			6:00pm		12:00m		
					24.3		
					whio-tv		
					9:30pm		
15.4 40.0			24.0	3.5	13.0	45.8	
wptz ksd-tv			wabt	wbut-tv	whio-tv	wdsu-tv	
11:00pm 9:30pm			9:00pm	6:00pm	10:15pm	9:30pm	

49.5	wdsu-tv	8:30pm
12.5	wdsu-tv	9:30pm
43.0	wdsu-tv	10:00pm
54.3	wbtv	8:30pm
38.3	wdsu-tv	10:00pm
18.8 9.5	mj-tv wfil-tv	8:30pm 7:00pm
12.7 31.5	wptz ksd-tv	6:00pm 12:30pm
7.3	wtvi	7:00pm
6.2	wfil-tv	7:00pm
40.8	wben-tv	10:30pm
17.5	wbte-tv	12:00m 10:00am



# The 7th Farm Area in the Nation

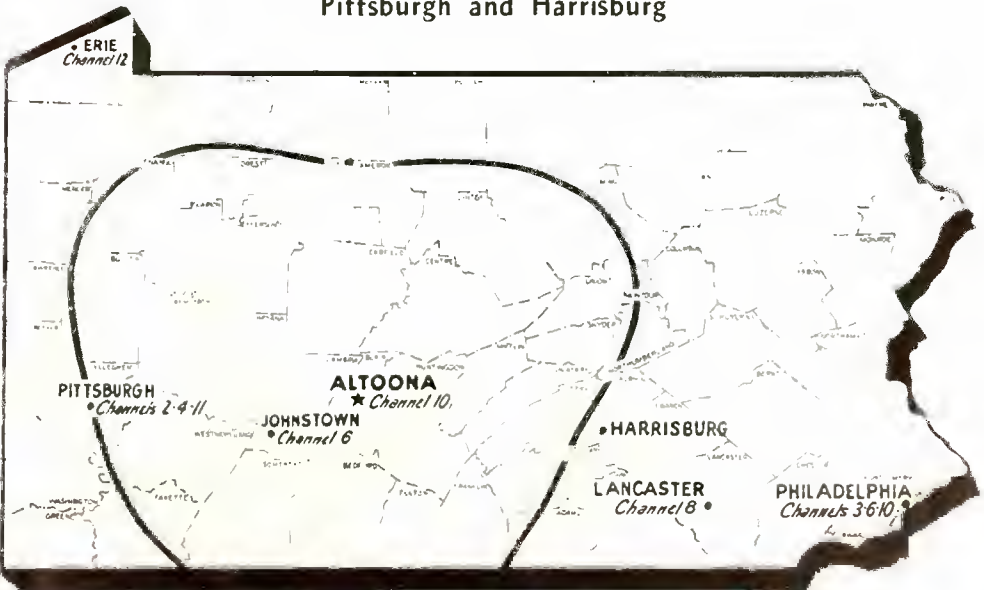
Telenews reports Altoona seventh in a group of 35 "preferred farm markets" with 79,220 TV farm homes within a radius of 50 miles of a TV station. No other Pennsylvania city was listed in this select group.

## Is Covered by WFBG-TV

CHANNEL 10 316,000 WATTS

OTHER PLUS VALUES { Television Homes, 428,774  
Retail Sales, \$1.9 Billion  
Tower Height, 990 Feet Above Average Terrain

The Station You Need to Sell the Rich Pennsylvania Area Between  
Pittsburgh and Harrisburg



## The Gable Broadcasting Co.

ALTOONA, PA.

ABC CBS NBC DU MONT

Represented Nationally by H-R Television, Inc.

Number of stations in market is Pulse's own. Pulse determines number by measuring which stations are actually received by homes in the metropolitan area of given market even though station itself may be outside metropolitan area.



SPONSOR: T. S. Martin Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** In a single 60-second participation on Kids Korner, heard Friday afternoons (5:05-5:30), this firm advertised an outdoor gym set for children priced at \$29.95. A \$3.25 basketball was offered as a bonus to customers who mentioned the announcement. This offer was good, however, only on the Saturday and Monday following the broadcast. The store reported that a total of 11 sets were sold in these two days, bringing in a total revenue of \$1,227.95. The cost of the single participation was only \$10.

KVTV, Sioux City

PROGRAM: Kids Korner

# TV results

## COOKWARE

SPONSOR: Permanent Stainless Steel Prod.

AGENCY: Direct

**CAPSULE CASE HISTORY:** When this Fresno firm indicated an interest in television, KBID-TV set up a test schedule. Two mid-afternoon participations were placed in the Dave Williams Show, a program of music and chatter. Sets of stainless steel cookware were demonstrated and sold directly on the show. As a result of the test the firm sold \$1,820 worth of merchandise. Cost of the participation: \$70. A few days later the company signed for a continuing program of three announcements a week on the same show.

KBID-TV, Fresno

PROGRAM: Dave Williams Show

## AUTOMOBILES

SPONSOR: Herrmann &amp; Wilson

AGENCY: Direct

**CAPSULE CASE HISTORY:** When station KZTV was built one studio was especially designed as an auto display room. Herrmann & Wilson, local auto dealers, helped sell the station on the idea. They have sponsored a five-minute show on Saturday evenings ever since the station first went on the air. After the first eight weeks they reported the following: of 16 cars shown during the two-month period, 11 had been sold by the following Sunday mornings. In fact, one successful lead came in while the show was still on the air.

KZTV, Reno

SHOW: Medallion Theatre

SPONSOR: Pickard's Sporting Goods

AGENCY: Direct

**CAPSULE CASE HISTORY:** When this local sporting goods store decided to test tv's sales effectiveness for their type of merchandise, they bought one-half of WMFD-TV's Gone Fishing show on a one-time only basis. This program is heard on Fridays between 8:15 and 8:30 p.m. The cost was \$44. These results were immediate: 15 complete rod and reel outfits plus one of the store's largest outboard motors were sold to viewers. The client credits better results from this sponsorship than from any other advertising venture.

WMFD-TV, Wilmington, N. C.

PROGRAM: Gone Fishing

## CIGARS

SPONSOR: Bayuk Cigars

AGENCY: Ellington &amp; Co.

**CAPSULE CASE HISTORY:** When the D. Kurman Co. in Milwaukee added Phillies cigars to their line, Bayuk Cigars added WOKY-TV to their ABC TV station lineup for the Saturday night fights (9:00 p.m.). Soon after, salesmen reported Milwaukee dealers showed a strong desire to take on the line because patrons were asking for the cigar advertised on the boxing matches. Many new accounts resulted and sales increased steadily.

WOKY-TV, Milwaukee

PROGRAM: Saturday Night  
Boxing Matches

## FURNITURE

SPONSOR: Gilbert's

AGENCY: Goldman &amp; Shoop

**CAPSULE CASE HISTORY:** The great sales problem of all Pittsburgh downtown stores is getting people to come into the vicinity to shop. A specialist in unusual furniture, Gilbert's has been using tv exclusively for this purpose. Joseph Gilbert, owner of the company, reports it has succeeded for him. Customers have come from all over the Tri-State Area to see the store shown over WDTV. Children, especially, want to see their "Fairland of Furniture" (a special feature of the store).

WDTV, Pittsburgh

PROGRAM: Announcement

## BUILDING

SPONSOR: Wholesale Building  
& Supply Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** When this building and supply firm decided to try television they selected a late movie on Friday nights as a test vehicle. A model kitchen was assembled in the studio for commercials. In the first five weeks of the 13-week contract, the firm gained enough leads to keep their salesmen busy for three months. They were forced to drop the show until the fall in order to catch up. For the present, an announcement a week has been substituted. The average sale from the firm's television program leads was \$1,000.

WREN-TV, Rockford, Ill.

PROGRAM: Film



**A new SPOT for sales**

**ON THE AIR  
AUGUST 14**

A new "sales force"  
for advertisers

**WGR-TV  
BUFFALO**

Covering all of  
Western New York

**CHANNEL 2**

A station that serves its  
audience and its advertisers

**REACHING OVER  
410,000  
TV HOMES**

Sales effective coverage plus a  
bonus of 315,000 Canadian homes

**NATION'S  
14<sup>TH</sup>  
LARGEST MARKET**

A market with an annual buying  
income of over \$2,655,000,000

**NBC  
BASIC AFFILIATE**

Owned and operated by  
WGR Corporation

Representatives: U.S. — Headley-Reed • Canada — Andy McDermott, Toronto





WORLD BROTHERS GOES TO





*... with your product!*

In supermarkets today, with their stocks of some 5,000 items and brands (all of them competing for the shoppers' attention), it takes something *extra* to maintain fast turnover. That's why WBBM has added a new dimension to food-store marketing...

## *WBBM Supermarketing*

Once you qualify, WBBM Supermarketing arranges for *week-long* displays of your product in all participating stores, including 850 stores of the Kroger, A&P, National Tea, and Jewel chains. Together, these 850 stores account for approximately 50% of all grocery sales throughout the entire metropolitan Chicago area.

Thus, your product gets the most effective two-way advertising-plus-merchandising selling in the Chicago area. In the stores, for a full week at a time...and on Chicago's biggest station, which has the largest audience (45% larger than the nearest competitor's)...the most quarter-hour wins (almost twice as many as *all other* stations combined)...and the most locally-produced shows (8 of the top 10, 13 of the top 15).

If you're in the market for customers in Chicago, get all the information on WBBM Supermarketing by calling Bill Miller at WBBM (Whitehall 4-6000), or the nearest CBS Radio Spot Sales office.

50,000 watts **WBBM RADIO**

*Chicago's Showmanship Station*



**YOU TOO  
can be a**



## CONQUISTADOR . . .

"conquering" Spanish  
sales in forty five counties of  
Texas with a population  
of over 690,000 Spanish  
speaking consumers

*We have over forty other  
"conquistadors" daily on*



*R. A. Cortez, President*

**SAN ANTONIO, TEXAS**

*Represented by*

**Richard O'Connell, Nat'l. Adv. Dir.**

**40 East 49th St., New York 17, N. Y.**

**PLaza 5-9140**

**LOS ANGELES — SAN FRANCISCO**

## AGENCY AD LIBS



*(Continued from page 10)*

never appear again in the series since they were hired only as window-dressing in the first place. Or perhaps the bankers who put up the cabbage for the series will get itchy along the way when they discover the negative cost of \$22,000 has jumped to \$25,000 and then they may insist that Sam bring in the rest of the films for \$20,000—which savings can only come out of quality—writing, shooting, editing and the other things that show up on the screen and in the rating books.

However, I do sympathize soulfully with the people who are forced to make pilots of their product before getting attentive ears (and eyes) at the agencies. The making of these one-shots is not as easy as rolling off a log—though the dangers of so doing are quite similar.

For instance, the pilot is No. 1 (as a rule) in the series. In approximately 25 minutes it must unfold the basic conflicts, introduce the characters, establish their dramatic relationships and whet appetite for further elucidation. While it is doing all this, it must stand on its own two feet as an interesting half-hour program.

Being No. 1 in the series, or at least the only example exposed to prospective buyers, it must be representative of the top quality which the writers, directors, producer et al can turn out. In other words, no one has the opportunity to improve as he or she goes along.

Then there is, as always in television, the problem of money. It is far more economical to produce pictures in groups of three or four or even five. But that little old pilot is done all by its lonesome and at times costs 30% to 40% more to make than any other episode.

Even such seemingly minor operations as the production of a main title are a hassle since most advertisers see fit to change whatever main title is on the show they purchase usually for reasons of sponsor identification. Therefore, it might seem the better part of valor to do the main title as cheaply as possible. But by so doing the producers may cheapen the impression their entire show gives.

So—we come down to the fact that a pilot film is necessary to make a sale, but our sympathies still go out to the folks involved in their production. Despite the problems, however, it's nice to be able to report that more and more well done pilots are making the rounds. Which is in distinct contrast to the way things were only a few seasons ago. ★ ★ ★



**NOW TELECASTING**  
*channel*



**KWK-9 TV**

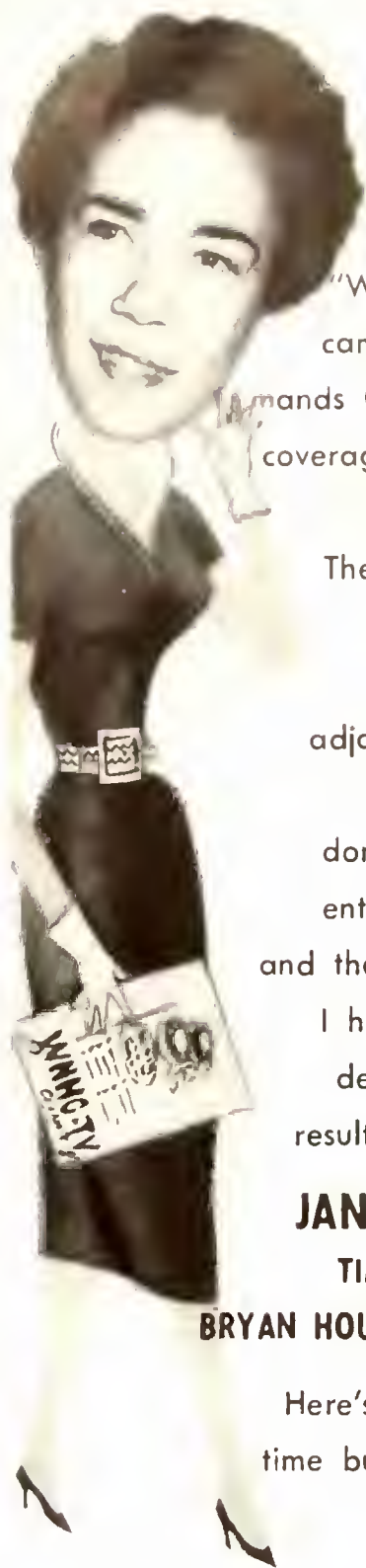
**ST. LOUIS**

**100,000 WATTS**  
**OVER 600,000 SETS IN THIS AREA**  
**ANTENNA HEIGHT 563 FEET**



**Represented Nationally by**  
**THE KATZ AGENCY, INC.**





"Whenever a campaign demands Connecticut coverage, I check WNHC-TV.

The programs make for valuable adjacencies... the signal dominates the entire market, and the schedules I have placed delivered the results wanted."

**JAN GILBERT**  
TIME BUYER  
BRYAN HOUSTON, INC.

Here's why most time buyers select WNHC-TV

MARKET...

- \$6 BILLION PLUS IN BUYING POWER...
  - 702,032 SETS IN THE AREA...
  - 6 STATE COVERAGE
- BETTER BUY? Naturally

**WNHC 8**  
TV  
NEW HAVEN, CONN.

**RADIO TOO!**  
Ask your KATZ man



### agency profile

### William McIlvain

V.P. in charge of Radio-Tv  
Leo Burnett Co., New York

Chicagoan Bill McIlvain, who heads Leo Burnett's New York office, would never do to play an adman in a Hollywood movie. A fellow in his mid-thirties, he's built like a full-back, looks more like a conservative businessman than movieland's idea of an agencyman—and a tv producer at that.

"We're a service branch," he told SPONSOR in his Fifth Avenue office. "Our job is mainly that of supervising our network radio and tv shows and handling whatever production or network relations problems that may arise."

The problems he refers to matter-of-factly involve some \$24 million in Leo Burnett air billings. During the past five years the agency has tripled its over-all billings (\$44 million in 1953), and expanded its radio-tv operation so that better than 55% of its billings are now in air media: \$16.8 million in tv, \$7.2 million in radio.

"When I was sent to New York to supervise our shows and produce our commercials in 1948, I was able to handle the job alone," McIlvain said. "Today we have over 20 people in the New York office, all working full time on keeping our New York-originated network shows rolling smoothly."

These radio and tv programs and participations account for an average of eight hours of network air time each week. To mention a few: participations in *Howdy Doody* on tv, the Arthur Godfrey daytime radio and tv simulcast, *Helen Trent* and *Young Widder Brown* on radio, *Valiant Lady* on tv.

Leo Burnett accounts are diversified, ranging from food giants like Pillsbury Mills and Kellogg to cosmetic products like Toni, the Pure Oil Co. and a dozen or more national firms.

"Our increase in tv billings has not been at the expense of radio," McIlvain said. "One proof of our faith in nighttime network radio is our buy for Mars Candy and Toni. Starting this fall they'll cosponsor Art Linkletter's *People Are Funny* (NBC Radio, Tuesday 8:00-8:30 p.m.)."

When not talking radio or tv in his office, McIlvain can be found talking shop to his wife in their West Nyack home. Mrs. McIlvain, formerly Pat Murray, was a radio and tv actress, later a radio-tv reporter for *Printers' Ink*. She currently has the full-time job of raising three little McIlvains.

\*\*\*



# Big Power

The best Television  
Buy in the Southwest

## Big Coverage *of a*

## Big Market *in the*

# Big State of TEXAS

### Daily and Weekly Newspapers Carrying KCEN-TV Program Logs as a Public Service:

Temple Daily Telegram	Houston Chronicle (Centex Edition)
Austin American	Houston Post (Centex Edition)
Austin Statesman	Hillsboro Mirror
Fort Worth Star-Telegram (Centex Edition)	Son Angelo Standard-Times
Killeen Daily Herald	Coryell County News
Mexico Daily News	Gotesville, Texas
Taylor Daily Press	Georgetown Advertiser
Waco Times-Herald	Armored Sentinel
Waco News-Tribune	Fort Hood, Texas
	Brownwood Bonner
	Killeen Messenger

Circles on map below show economical and effective way to secure television coverage where 80% of Texas folks live.

**Serving a  
Million Folks  
in  
WACO - TEMPLE  
and  
ALL CENTRAL TEXAS  
"A Billion Dollar Market"**

**MAXIMUM  
POWER ON CHANNEL 6**

# KCEN-TV

Studios and Transmitter at Eddy, Texas — Phone PR-3-6868 — Temple  
Business Office: Temple, Texas  
Phone 3-1846 — Waco  
TWX — Eddy 4-8486

FORT WORTH • • DALLAS

**WACO  
TEMPLE KCEN-TV Ch 6  
AREA 100 KW**

HOUSTON •

SAN ANTONIO •

**TALLEST TOWER  
IN TEXAS**  
South of  
Oklahoma  
830 Feet Above  
Average Terrain

**NBC**

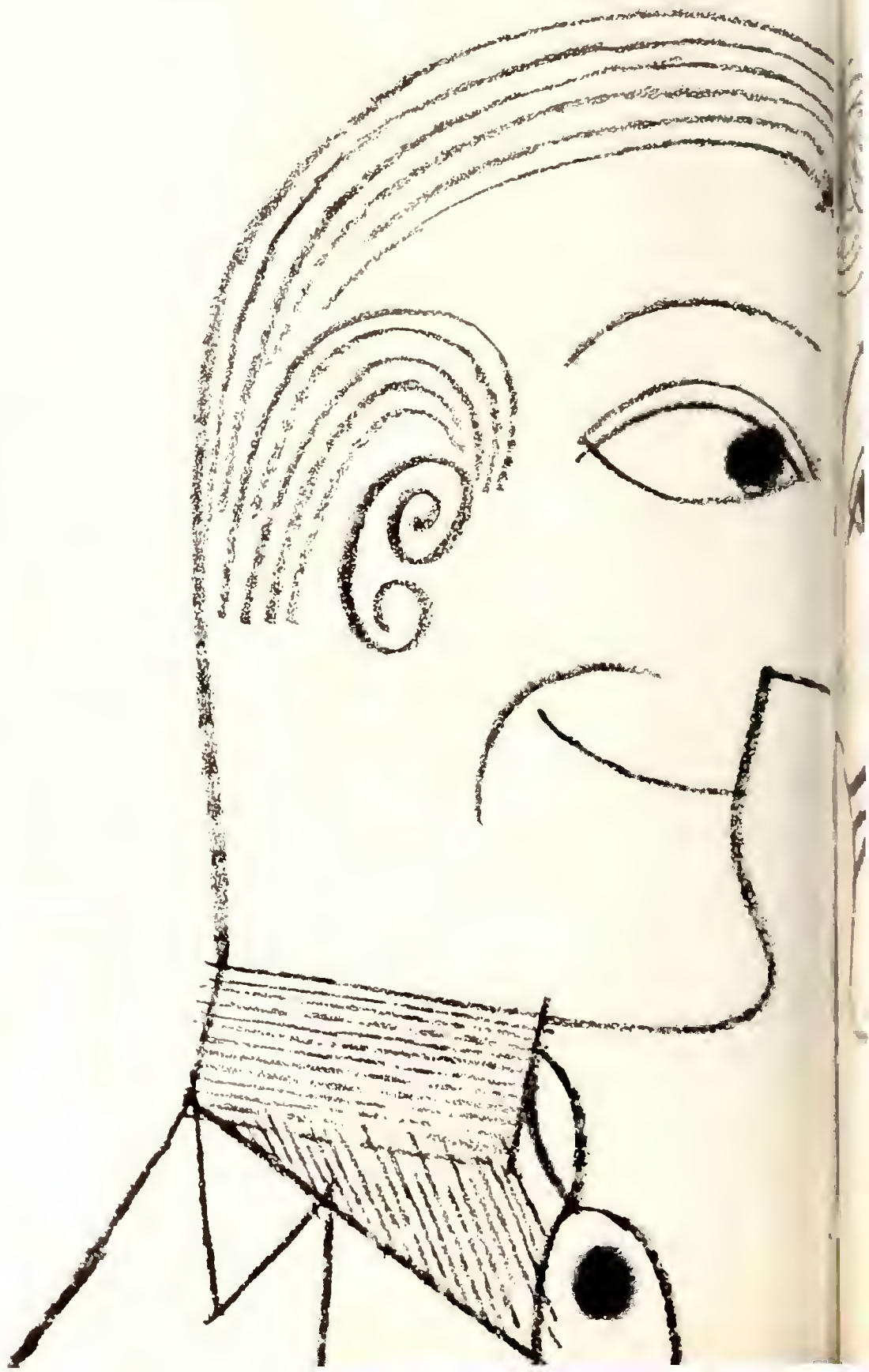
**INTERCONNECTED**

Best in Shows • Tops in Programing

Owned and operated by the Bell Publishing Company; represented by George P. Hollingbery, national representative; Clyde Melville Company, Texas representative.



**THEY SEE EYE TO EYE!** Every day three and a quarter million New York families spend over seven and a half million hours, watching WCBS-TV. That's an average viewing time of two hours and twenty minutes per family.





**AND LIKE WHAT THEY SEE!** In fact,  
New Yorkers spend one fourth more time watching  
WCBS-TV than any other television station.  
Picture your product where most people will see it  
most—on channel 2, New York: **WCBS-TV**

CBS Owned. Represented by CBS Television Spot Sales





# SPONSOR Asks...

a forum on questions of current interest  
to air advertisers and their agencies

## What has happened of interest to advertisers in spot radio since you entered business



### THE PICKED PANEL ANSWERS CONSTANT AID TO CLIENTS

By John E. Pearson  
President, John E. Pearson Co.



I could write a book in answer to your question for the reason that many interesting things to advertisers and others have happened since I went into the station representative business 15 years ago after having spent 12 years prior to that in virtually every phase of the broadcast business in a grass roots market.

Perhaps the most interesting thing that has happened to radio in the 27 years I have been broadcaster, salesman and representative, especially as far as advertisers are concerned, has been the constant, steady development of knowhow on the part of the stations to aid their clients, on and off the air, to make each and every campaign a success.

They have developed the technique of combining whatever is done in the way of air time with merchandising and promotion and working with field men, distributors and dealers to insure that everyone up and down the line gets results.

The radio stations of today in most markets that are not sold out are those who waited for advertisers to come to them instead of going out after them with suggestions from soup-to-nuts so that even before the campaign started, it was almost sure of success.

Most of the stations in the nation today that are outstandingly successful,

and, in my opinion, will continue to be, are those who have depended on their own ingenuity—programing, sales, merchandising—rather than ride the coattails of networks or ratings and figure that the advertiser needs the station more than vice versa.

They are stations whose success stories are known by advertisers, their agencies and timebuyers from coast to coast. Rarely will such a station be chosen because of ratings of any kind—they have delivered in the past and all concerned know they will in the future, despite tv or any other media.

Truly, radio has grown up to the extent that despite the advent of television and its tremendous impact on the listening and viewing public, it will continue to prosper if owners and operators keep giving the public what it wants. This varies from market to market and area to area and it's a smart operator who keeps his finger on the pulse of the public in this regard.

All advertising is based on the premise of moving goods off shelves within the budget quota. Spot radio has introduced virtually every new product that has hit the shelves in the past several years and then has been kicked in the pants in favor of network radio, hitchhikes and cow catchers. Many have then come back to spot radio and—but excuse me, that's another story, and I hope I have answered your question on "what's happened of interest to advertisers in spot radio since you entered business."

#### Any questions?

SPONSOR welcomes questions from readers for use in this feature. Topics may be either of general interest or related to some specific air advertising problem.

### INCREASED VITALITY OF SPOT

By John Blair  
President, John Blair & Co.



As the operator of a company which has functioned in the field of spot radio for more than 21 years, I suppose my most obvious interest would be in the growth of the business from a very small personal operation to the point where our industry now provides the principal source of revenue for most major stations.

Of less obvious, but equally important interest is the increased vitality of the spot radio field, which currently is best expressed by the new and imaginative uses to which spot radio is being put by advertisers. Cases in point in recent months are Halo's integration of commercials into musical participating programs; Nescafé's and Ford's use of massive frequency; *Life* magazine's recognition of the sales power of local personalities, and similar improvements on the old established patterns.

We are no longer in the business of selling adjacencies to popular network programs. As a matter of fact, one of the most important developments in the spot radio industry in recent years is the decline in importance of the networks to the stations in the areas of program service and income.

This could have been a death blow to the industry; but the magnificent rally of stations to hold and increase their audiences through their own local programs and our effort to sell advertisers on the use of local programs is probably the most significant



development in modern radio history. As radio stations today increase their control over their own time and improve their programming in that time, the spot business cannot help but develop and increase further in volume and improve in service to advertisers.

## SPOT'S COMPLEXITY

By Joseph J. Wood

President, Weed Tv Corp.;  
Founder, Weed & Co.



The station rep, benefiting by the experience of yesterday, tackles all problems of today with an eye on tomorrow.

This might sound like a paradox of time. But

time is the station rep's stock in trade and, insofar as paradoxes go, the industry has thrived on them from the day of the catwhisker crystal set to the color television era.

Speaking of time, there have been great changes, indeed, in spot advertising since I entered the station rep field in the mid-1930's.

This was emphasized the other day when a veteran Weed salesman mentioned that, at one of the larger advertising agencies, he has to deal with 51 persons in contracting, selling and servicing for our client stations. This total is exactly 50 more people than he had to deal with—at the same agency—in the early days of spot broadcasting.

And that lone agency contact was not a timebuyer. (Not in title, anyway.) The spot salesman had to deal with a spacebuyer, also called by some a mediabuyer. And he had a tough fight on his hands because all spacebuyers were trained in evaluating and buying newspapers and magazine space—and radio (not to mention the seemingly remote dream of television) had yet to "prove itself" as an advertising medium.

Far be it from me to criticize the fact that *spacebuyers* were doing the *radio* time buying. I, too, was fresh from the newspaper field, having served for a number of years as an Eastern representative for several Hearst newspapers. And, as a matter

(Please turn to page 92)



## a big frog in a big pond

A combination you can't beat... the booming voice of an established VHF station with maximum power, 1049 foot tower and CBS, ABC and Dumont programs in a pond that not only includes America's 25th metropolitan market but the entire eastern half of Virginia (including Richmond) and all of northeastern North Carolina. Buy the granddaddy of them all — then watch your sales curve climb.

Buy Only

WTAR-TV

to Sell America's Miracle Market

channel 3  
NORFOLK

REPRESENTED BY EDWARD PETRY & CO., INC.



**FUN-KISSED!**

**TOUCHED**

**Z-I-N-G!**



**ZIV-TV's**  
**FUNNY, SUNNY FAMILY SITUATION COMEDY**

**LAVISHLY  
STAGED!**

**SPARKLING  
SCRIPTS!**

**SKILLFULLY DIRECTED!**

# "MEET CORLISS ARCHER"

**STARRING PERT ANN BAKER IN THE HILARIOUS HOME LIFE OF  
America's favorite  
family!**

**BASED ON  
CHARACTERS  
CREATED BY  
F. HUGH HERBERT**



**FRESH AS A WINK...  
TWINKLING WITH LAUGH  
AFTER LAUGH! EVERY  
HALF-HOUR PROGRAM  
A COMPLETE STORY!**



# THE MAGIC OF YOUTH!



DEAR MR. ADVERTISER,  
MILLIONS HAVE APPLAUDED  
US ON STAGE, RADIO, IN  
BOOKS AND MAGAZINES.  
NOW, WE'RE READY TO  
SELL FOR YOU IN TV'S  
MIGHTIEST SELLING FORCE,  
FAMILY SITUATION COMEDY.  
WHEN FAMILIES SEE THEM-  
SELVES AS THE ARCHERS,  
YOU'VE GOT THEM BY  
THE EMOTIONS. BETTER  
WRITE, WIRE OR PHONE  
TODAY. LOVE *Corliss*

NOW READY IN

**ZIV-COLOR**

BRILLIANT, COMPATIBLE

- ★ BOBBY ELLIS as DEXTER
- ★ MARY BRIAN as MRS. ARCHER
- ★ JOHN ELDREDGE as MR. ARCHER



ZIV TELEVISION PROGRAMS, INC.  
1529 MADISON ROAD, CINCINNATI, OHIO  
NEW YORK HOLLYWOOD







### **Third of U. of Alabama radio-tv graduates get radio jobs**

How many graduates of radio-tv schools get jobs in broadcasting?

On the basis of a study done by Irvin S. Liber, commercial manager of WZOB, Fort Payne, Ala., about one-third of the University of Alabama's radio and tv school graduates can be expected to end up working in broadcasting or closely allied fields.

Liber made his study of radio-tv graduates as part of his work for a Master's Degree at the University of Alabama in the fall of 1952, but the results have just now been released. Liber told SPONSOR that he mailed questionnaires to 135 graduates of the U. of A.'s Department of Radio & Television. There were 93 question-

naires returned, of which 36 were from persons then working in broadcasting. One was working for an advertising agency in 1952. Liber told SPONSOR that in May of this year one graduate was with a New York agency and another was with an agency in Birmingham.

Of the 36 graduates with broadcast stations in 1952, seven were station managers; five were program directors; five, salesmen; five, producers; four, traffic managers; three, news or sports directors; two, announcers, and five held other broadcasting jobs. More than seven out of 10 graduates in broadcasting were at radio stations.

★ ★ ★

### **New KNX afternoon show features live music, talent**

Investing in live talent, KNX, Los Angeles, has started a new afternoon radio program called *Matinee*. It's a variety show which features live music, interviews with celebrities and sketches. *Matinee* runs 70 minutes, offers sponsors minute participations. The station feels investment in live talent is important to help create listener excitement.

Co-starred on the program are comedian Bill Ballance and Hollywood

reporter George Fisher. M.c. is Johnny Jacobs. Musical talent includes vocalist Roberta Linn, the Ramona Trio (organ and piano duo) and guest soloists. Max Roby, KNX newsman, airs brief news reports twice during the show.

Merchandising and promotion aids offered to sponsors include on-the-air and newspaper promotion plus product displays on the *Matinee* stage before the daily studio audience of 400 people.

★★★

Johnny Jacobs, 'Matinee' m.c., watches Roberta Linn go through song routine on new program



### **Livestock group uses air to up lamb consumption**

You know about the cobbler's children going barefoot. There's a similar kind of situation in Utah. That state is one of the nation's biggest sheep producing states—yet the per capita consumption of lamb is only half the national average of four pounds per capita.

To persuade Utah people to eat more lamb, the Salt Lake City office of the Producers Livestock Marketing Assn. is using 60 announcements a week on KDYL, Salt Lake City and 12 tv commercials weekly on KTVU, Salt Lake City.

Gale Smith, public relations director for the Salt Lake branch of the livestock association, says the campaign on KDYL and KTVU marks the first time any livestock organization has turned to the air on a large scale to increase product consumption.

The radio-tv announcements punch home little-known facts about lamb, each announcement covering only one fact. Some 20 different reasons for eating lamb are presented.

★ ★ ★

### **WNAX-KFTV cooking show pulls 8,000 women**

WNAX and KFTV, Cowles Broadcasting stations in Yankton and Sioux City (South Dakota and Iowa), and the D. K. Baxter Co., Frigidaire distributors in Sioux City, got together to sponsor a "Frigidaire Cooking School" recently, to take place at the Sioux City Municipal Auditorium. The program was to feature food demonstrations by KFTV's Jan Voss, and WNAX's *Your Neighbor Lady*, Wynn Speece, showing how to prepare easy summer recipes and meals.

In response to the on-the-air promotion preceding the event, an estimated crowd of 8,000 women descended on the auditorium the morning of the big day. However, since the auditorium could hold only 5,000 persons, some 3,000 ladies had to be turned away, according to a spokesman for the stations.

Sioux City merchants profited from the affair, reports the stations, some reporting record-breaking businesses for the day. The leading department store reported a 28% increase in business over any previous Tuesday in its history.

★★★



### **WJBK-AM-TV wins award for effective match ads**

Radio and tv stations know how to do effective advertising in competitive media. This was again emphasized recently when WJBK-AM-FM-TV, Detroit, won the match book industry's "Joshua" award for the best book match advertising in its business classification.

The "Joshua" plaque, named for Joshua Pusey who invented the book match 62 years ago, was given to WJBK for "distinguished use of match book advertising."

The winning WJBK matches were packed into small replicas of tv sets and sent to sponsors and agencies when WJBK-TV began operating with 100 kw.

### **Battin study shows tv programs help students**

Is television a detriment to study?

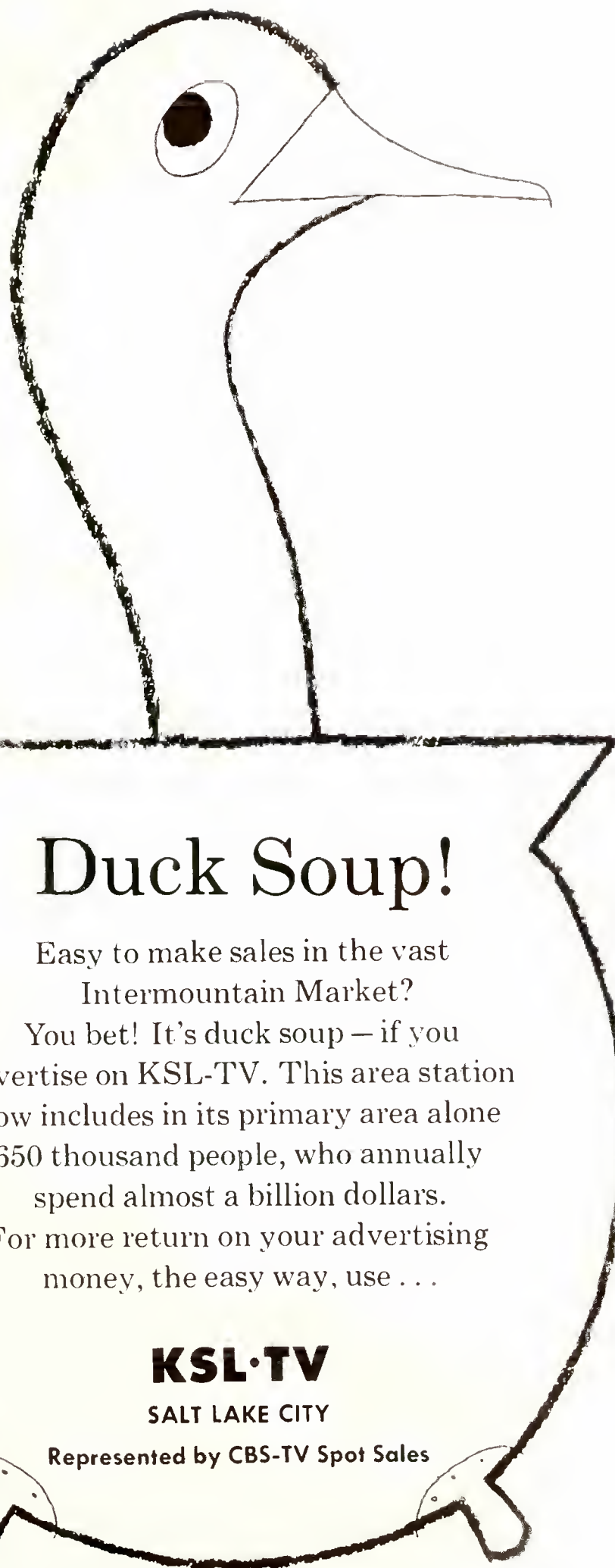
Apparently not. T. C. Battin, who studied the effect of television on children in the first 12 grades of school, found that in grades seven through 12, 81% of the students affirmed tv viewing did not interfere with homework and that there was little change in established habits of reading and hobbies. Furthermore, certain types of programs actually helped studies.

Battin's study (which covered 530 boys and 583 girls in Ann Arbor, Mich.) has been reprinted in a 20-page booklet by the National Association of Radio & Television Broadcasters and mailed to NARTB member stations. The study contains charts and tables showing the average number of hours spent televiewing by age and sex, the most popular programs, reasons for liking the programs, new things learned by the children while viewing, how tv has helped children understand school subjects. ★ ★ ★

### **Briefly . . .**

Just how seriously listeners take casual remarks made on the radio is indicated by a situation at WNEW, New York. Bill Kemp, one of the outlet's morning m.c.'s, commented one day that a \$10 raise would help his financial status a whole lot. Then he said that if any listener could provide him

(Please turn to page 139)



*Serving 39 counties in four western states*



# Introducing...



- 1** MANAGEMENT: Capable management creates community confidence. Sound operating policies, consistently applied, insure listener respect for the station *and* its advertisers.
- 2** FACILITIES: Assigned power and frequency, implemented by first-rate technical equipment and personnel, determine the station's geographical area of influence.
- 3** PROGRAMMING: Imaginative local programming adapted to the interests and tastes of the area, and skillfully blended with network programming, build large and responsive audiences.
- 4** PUBLIC SERVICE: Energetic devotion to the public welfare . . . in education, in health and safety, in economic development . . . creates station stature in its community.
- 5** MARKET: The importance of a station as a marketing entity is determined by the *total* area it serves, in terms of number of people, their needs and buying power.



# The Measure of a GREAT RADIO STATION

Radio's immense strength is employed most effectively when there is a clear distinction between a great station and just a good station. Great stations invariably give the advertiser far more for his money, not only in size of audience but in prestige and believability.

We represent only 12 stations of the more than 2,000 in operation. But these 12 are great stations. Each one is unquestionably the leader in its area of influence. In aggregate, these 12 stations serve nearly one-fourth of the nation's buying power.

To designate the kind of radio stations we are privileged to represent, we introduce on the opposite page a mark of distinction that states the five elements which make a station great.

To use radio better, may we suggest you ask one of our representatives to give you a run-down on these 12 stations, to tell you how they exemplify these five points that measure greatness. You'll discover facts about today's influence of radio which you may never have guessed . . . facts which give each of these stations its distinguished personality.

## THE HENRY I. CRISTAL CO., INC.

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

### REPRESENTING

WJZ Baltimore (NBC) <i>The Hearst Corp.</i>	KFI Los Angeles (NBC) <i>Earle C. Anthony Inc.</i>
WBI Buffalo (CBS) <i>Buffalo Evening News</i>	WHAS Louisville (CBS) <i>Louisville Courier-Journal &amp; Times</i>
WCX Cleveland (CBS) <i>Peoples Broadcasting Corp.</i>	WTMJ Milwaukee (NBC) <i>Milwaukee Journal</i>
WJR Detroit (CBS) <i>The Goodwill Station, Inc.</i>	WGY Schenectady (NBC) <i>General Electric Company</i>
WTH Hartford (NBC) <i>Travelers B'dcasting Serv. Corp.</i>	WSYR Syracuse (NBC) <i>Herald-Journal &amp; Post-Standard</i>
WDK Kansas City (NBC) <i>Kansas City Star</i>	WTAG Worcester (CBS) <i>Worcester Telegram-Gazette</i>



## ALL-MEDIA BUYER

(Continued from page 36)

"How long do you have between this first discussion and the actual presentation to the client?" SPONSOR asked one Y&R buyer.

"As much as three or four weeks. During that time I'm constantly in touch with the contact people to keep up-to-date on new developments." The buyer called in his secretary and asked her for a file on one of his clients. She came back a moment later with a folder large enough to serve as an overnighter and crammed with pamphlets, brochures, memos, notes.

"That's just the material I accumulated and studied before making the recommendation for the budget presentation," the buyer concluded.

The presentation to the client may be made entirely by the contact man in the product group with or without other members of the group. But often the media buyer is asked to make the media pitch himself. In any case the presentation is the outgrowth of work and planning done by the product group—and the buyer as representative of the media department is expected to shape the media strategy.



Same old story  
in Rochester . . .

**WHEC WAY  
OUT AHEAD!**

Consistent audience rating  
leader since 1943.

**WHEC**

ROCHESTER, N. Y.

5,000 WATTS

Representatives . . .

EVERETT-MCKINNEY, Inc., New York, Chicago  
LEE F. O'CONNELL CO., Los Angeles, San Francisco



Since a few months may elapse between the over-all budget allocation and the actual campaign, reversals of the original approach occur frequently.

"Particularly because of last-minute tv availabilities," sigh the buyers.

A specially suitable network tv availability may cause a buyer to shift gears on the recommendation of budget allocation he had made originally.

"I might find, for example, that such a network availability is tempting enough to either ask for an additional appropriation or else to take money away from other media," a buyer told SPONSOR.

The fact that he's the man who tells the client, for the agency, how a budget should be spent gives the Y&R all-media buyer important executive status. He has a big responsibility towards his clients. In his own department he is given the research, mechanical and clerical tools by the media operations group, and the help of his all-media buying assistant. From the other men in the product group he is accorded the respect and status of the media strategist that he is.

Contrast the all-media buyer's status with what *can* happen to the one-medium buyer. When conditions are at the worst, his job on a particular account can start somewhat along these lines:

He comes in one morning to find a memo announcing he is assigned to a new account. An hour or so later he sees the account executive. The a e gives him a briefing about the product and the amount of money he has to spend. He then gives the timebuyer a tentative market list.

"Now let's see what you can come up with in morning radio time—say, three or four announcements per market per week, except for the starred cities—figure on eight or nine announcements a week there."

List in hand and a few hasty facts in mind, the timebuyer leaves the account executive's office without much idea as to the whys and wherefores involved in the campaign.

"Ours not to wonder why.

Ours just to buy and buy . . ."

The Y&R buyer, on the other hand, must evolve his own buying approach from the patchwork of factors about the products and media he has to consider.

Since as many as six or eight months may pass between the budget allocation and the start of the campaign, he

must remain flexible in his ideas about the best media breakdown. He also has to stay informed about the client's ever-changing distribution and sales pattern.

"Of course some product problems just naturally lend themselves to certain media," one Y&R man explained. "The introduction of new products in many cases would almost surely require a spot campaign—that is, locally placed radio, tv and newspaper advertising. This follows since few new products are launched with complete national distribution."

Other types of product problems usually cannot be solved through such a pat rule. In making his recommendation for media allocation, for example, the buyer must consider the copy department's time or space requirement. He may find short air announcements are impractical because the product story requires at least a minute to do a selling job.

Though his title is "media buyer," the Y&R buyer has responsibilities approximately comparable to those of an associate media director at a semi-integrated or departmentalized agency. (For discussion of the organization of a semi-integrated media department, see "The group approach at Benton & Bowles," SPONSOR 26 July 1954.) On his accounts, the all-media buyer reigns supreme.

There are, at Y&R, five associate media directors. These, however, act mainly as media buying supervisors, in that way providing a top-level recourse to buyers who run into some major difficulty on one of their accounts.

Who're the people with final responsibility in Y&R's media department?

To get a graphic picture of the lines of responsibility, take a look at the chart on page 35. By comparing this chart with the organizational chart for Benton & Bowles' media department, you can see that integration starts at different levels at these two agencies. At B&B the associate and assistant media directors are the all-media men. Below them, timebuyers and spacebuyers are assigned to accounts by groups—groups for which the associate media director does the planning. At Y&R the media buyer, of course, does the planning himself.

Top boss of the Y&R department of media relations is Peter Levathes, v.p. and director of media. Though he's the head man of the media department, Le-





# HERE!

## *Management at WBAL*

rich in experience in good broadcasting and offering continuous service to the public, operates "One of America's Great Radio Stations."

## *Facilities at WBAL*

are, in every regard, unexcelled in the radio industry and surpassed by none.

## *Programming at WBAL*

combines the best from NBC with the best of local talent and services presented with skill and imagination to fully serve the huge audience.

## *Public Service at WBAL*

is one of the station's major interests because of the certain knowledge that this is the way to the heart of our communities. This is attested by the numerous national and local awards received by WBAL.

## *Market at WBAL*

sixth largest in America, rich, stable, responsive, includes 4,225,500 people.

*By all five measures—and more—WBAL stands proudly with the other stations represented by the Christal Company as "One of America's Great Radio Stations."*

NBC affiliate • 50,000 watts

# WBAL

radio Baltimore

*Nationally Represented by The Henry I. Christal Co., Inc.*



vathes, strangely enough, was not a media man prior to joining Y&R in January 1953. He was brought in for his top administrative experience, which he gathered in over 12 years with 20th Century Fox. He joined the movie company in 1937 as assistant to the president and left the firm as head of Movietone sales.

"What's the biggest advantage you see in this integrated system?" SPONSOR asked Levathes.

"The fact that the buyer gets a more intimate knowledge of the client's objectives and never gets so bogged down by detail work that he'll lose sight of these aims," Levathes, a big man who looks completely at ease in his vast and functionally furnished office, speaks with great conviction about the New Look of Y&R's media department.

"The reason this system serves our clients' interests best is the fact that the all-media buyer is not a special pleader for a particular medium. He isn't fighting for a larger appropriation on car cards just because he's the transport buyer. Since he has an overall view on the client's objectives, he's just interested in allocating the budget in the most efficient way."

Levathes' functions are creative as well as administrative. As media director he is a member of the account review committee which acts as an advisory body within the media department. This committee is composed of Levathes, his executive assistant Pete Matthews and the five associate media directors.

The account review committee keeps track of the activity within the department, assignments to buyers. It does not, however, review every plan, but rather trusts the media buyer assigned to the account. The plans board of the agency, of which Levathes is a member, determines what presentation finally goes to the client.

When he'd finished explaining his organization to SPONSOR, Levathes led the way from his office into the corridor to the office adjacent to his. Here executive assistant, William "Pete" Matthews, acts as buffer between intra-departmental problems and Levathes. A former college professor, who joined Y&R 10 years ago after considerable editorial and business experience, Matthews also supervises some accounts himself. He explained to SPONSOR the several reasons for the reorganization two years ago.

"For one thing, we had the problem of the large number of contacts that were necessary within the media department and within the agency in order to coordinate one print and broadcast campaign for a single client."

Matthews thought his statement over for a moment, then added with a grin. "Of course, in a sense we've reshuffled these contacts. That is to say, where a radio rep previously had seven or eight timebuyers to see to cover all the accounts, he now must see 21 all-media men."

He added that generally the reps of the network and of large magazines seem to have licked this problem by assigning one particular man to the entire agency. "That way the man's familiar with our organization, our thinking. His efforts aren't duplicated by another guy from his outfit who might stumble into him in the waiting room. It doesn't waste the rep's time and doesn't waste the time of our buyers."

This matter of rep contact, it seems, still presents something of a problem. Matthews estimates that some 150 to 200 reps come in to see some 40 different people in the media department every week.

"And, of course, the media depart-

ment can't and doesn't want to refuse to see the reps of any single station or newspaper, and we make every effort to give everyone a hearing although in the process of work it is sometimes difficult to see a salesman at the moment most convenient to him."

Where a timebuyer under the old system might have handled as many as seven accounts, the all-media buyer generally works on just three. However, the work load is equivalent, according to one buyer, to some 10 or 12 radio-tv only accounts, because he must now deal with reps from some five major media.

The picture is further complicated by the fact that print and broadcast representative organizations are generally not set up along the same lines. Radio-tv reps usually deal by account for the entire country, thereby following a pattern similar to that in any agency media department. Publications frequently deal by region. That is to say, one publications rep might work on food accounts in the New Jersey, New York, Connecticut area. Another one would handle the same accounts throughout the Midwest.

Within the agency Matthews has over-all operating responsibility but considers the buyer as the principal on his own account. In making account assignments to buyers, Matthews consults with the associate directors and takes into consideration the preferences of clients and other departments in the agency.

There are many factors for Matthews to consider: the buyer's previous media experience, possibly avoidable personality clashes within the account group itself, or even the matter of whether a client wants a woman buyer.

Mainly, however, assignments are made by work-load, by type of account and the buyer's own experience.

"No man has all magazine accounts," he added. "But if there's a man who's particularly good on magazines, he's likely to get a tough magazine account. This was the principle we followed when we began to take steps towards integration, as a matter of fact. We'd take a timebuyer and put him on an account that might be 80% radio-tv, and 20% newspapers. And we'd assign an assistant to him whose experience had been heavy in print media. In that way we could ease the buyer into the new medium. Today this integration is pretty well completed, and we were happy to see



**1/4** of the  
San Francisco Bay Area's  
3,000,000 people are  
Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!

• SACRAMENTO



**KLOK**  
5000 WATTS — 1170 KC

San Jose Studios  
P. O. Box 967  
San Jose, Calif.

San Francisco Studios  
Hotel Lankershim  
San Francisco, Calif.

Represented by John E. Pearson Co.



**the symbol**



**is NEW**

**the theme is old to WBEN clients**

This five-pointed star insignia is a graphic new way to symbolize the measure of a station's greatness — but WBEN has made these points dramatically known to sponsors during 24 years of quality radio service throughout Western New York and along the great Niagara Frontier!

Yet — these familiar points of performance and service are very worthwhile repeating:



**MANAGEMENT:** Up-to-date policies based on the 74-year-old tradition of The Buffalo Evening News and implemented by 24 years of experience in radio have won audience and sponsor respect, loyalty and confidence.



**PUBLIC SERVICE:** WBEN aids in community betterment through sponsorship of educational programs like the University of Buffalo Round Table and the High School Forum, and encourages development of outstanding talent through the Voices of Tomorrow Contest.



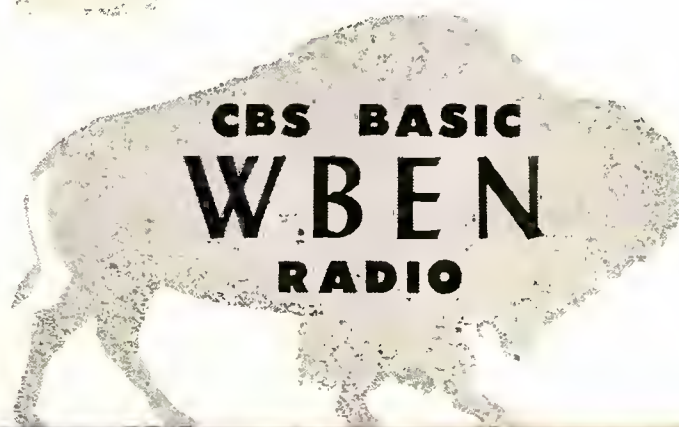
**FACILITIES:** Modern, highly efficient 5000-watt transmitter for unlimited day-and-night operation. 930 Kilocycles — in the middle of the dial — and completely-equipped studios in Buffalo's Hotel Statler. News services include: The Buffalo Evening News, the United Press, Associated Press and International News Service.



**MARKET:** 400,000 families — a trading area of 1,400,000 people, employed in diversified industry and in agricultural production. The WBEN market is America's 12th largest . . . and WBEN has been the leading station in this market for almost a quarter century. (*WBEN is preferred by most listeners most of the time.*)



**PROGRAMMING:** CBS Basic Network programs combined with the best locally-produced shows and locally popular personalities . . . WBEN news, farm and home information, sports and music fill every radio listening need and desire.



*Represented Nationally by*

**The HENRY I. CRISTAL CO., INC. • NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO**



few if any casualties in the reshuffle."

How did the buyers themselves react to the reorganization? SPONSOR asked.

"In the beginning particularly," Matthews told SPONSOR, "the older men tended to lean towards the medium they knew best. The integration was an easier step for the post-war additions to the department men who didn't feel that they were being thrown out of a medium they'd spent a decade or more with into one with entirely different methods of operation."

In talking to some five media buyers of diversified background afterward, SPONSOR found all of them enthusiastic about the new system. Not starry-eyed or unaware of the difficulties it has presented, but generally convinced that it has represented an important career step for them.

"You have so much more control over an account this way," said one buyer. "You're required to be completely familiar with all phases of the client's product and problems and that makes it far easier to make intelligent, over-all recommendations."

"I've had to reorient my thinking a lot during the past two years," re-

marked another. "At first it seemed as though I couldn't possibly digest all the new material about the many media that I'd hardly had any contact with previously. But now I feel that the new knowledge about print has given me another dimension of understanding of radio and tv. It's the difference between trying to describe what's happening in a room from watching through a keyhole to having an elevated swivel chair right in the middle of it."

"The problem was made a hell of a lot easier by my assistant," another buyer told SPONSOR. "He had experience in broadcast media while mine was in print. Of course, our associate media directors were all-media men and we could go to them for advice, and did. But it was helpful to work with a man right in my own office and intimately on my own accounts who had background that I lacked."

One of the systems that Levathes instituted to make the transition smoother was a Y&R school for buyers. Although he considers the integration completed, these weekly lecture meetings continue as a valuable exchange of information and a bringing up to date on various new research methods or other developments in the various media.

And the reps? asked SPONSOR. Are they as happy with Y&R's New Look as the agency and its clients?

Generally not. For one thing, each rep has a lot more ground to cover now, and it's tougher ground. He has to see 21 people instead of seven, if he's a radio-tv rep; 21 people instead of 14, if he's a print rep. Also, he's having a tougher time getting in to see the buyer, because each buyer has so many more people to see.

Yet there are the assistants who're trained all-media men and to whom he can make the pitch. No buyer would actually refuse to see a rep, but he might suggest that the rep either wait a couple of weeks, or, if it's urgent, that he contact the assistant.

Print reps, who're accustomed to working on a long-term basis, found it difficult at first to deal with buyers whose previous experience had been in broadcast media. The print reps had been accustomed to making an appointment once a month or even every two weeks to document a print pitch for a year in advance. And there might be three or even more reps from each magazine trying to see buyers, because

one rep would handle food accounts, another automotives.

The radio-tv salesmen, who're used to working on short notice with two days to get in availabilities for dozens of stations, were quicker to realize how busy the all-media buyers are. Yet they, too, feel the need for constant contact with the buyers. A station of theirs might change character completely within a matter of days because of a change in programing. This is a factor that does not affect the print rep, whose papers' or magazines' character is determined generally by long-standing editorial policy.

Some of the radio-tv reps contacted by SPONSOR mentioned that they hated to make a pitch to former print men. Print buyers are accustomed to ABC circulation figures. Most newspapers subscribe to Media Records or some other measuring bureau which provides the buyer with the precise editorial slant of the newspaper plus the lineage of advertising the newspaper has carried in the past in the various categories, e.g. tobacco, appliances, automotive. Radio or tv stations, on the other hand, rarely provide information on their advertising and the character of the station itself may be subject to change with a reshuffle of programing.

Other radio-tv reps, however, view the Y&R New Look with unqualified enthusiasm. Said Barry Keit of Headley-Reed: "As a former print man (for 19 years) I feel that rounded media experience gives a buyer a sounder foundation for judging each medium. I think each buyer's value is enhanced by additional knowledge of other media and the more knowledgeable a buyer he is, the easier he is to talk business with from the rep's point of view. The nature of advertising is such that it requires broad knowledge on the part of the adman. It's a mistake, I think, for agencies to follow the movie pattern of type-casting."

There's still a lot of dissension among the reps on the matter of the buyer's efficiency in the broadcast media if he's been in print for a number of years. Many feel that the theory of integration is fine, but in practice it creates big problems, particularly for the man who has to sell to 40 instead of seven people.

Media directors of other agencies have viewed the Y&R reorganization with interest—and skepticism. Most of them feel that the growth of the vari-

## HOOPER Tells the KC Story!



Look at these figures  
of June '54 HOOPER  
8:00 AM-12 N

The picture has  
changed!

Net A — 25.8  
Ind A — 16.0  
(Negro)

KUDL — 13.4

Net B — 10.8

Net C — 9.8

Ind B — 8.8

Net D — 7.2

KC  
Loves

Let your nearest FORJOE  
office show you the new  
June, '54, C. E. HOOPER

SOON... DENVER, TOO!!

COVERS THE GREATER KANSAS CITY MARKET

# KUDL

STUDIOS 1012 BALTIMORE BUILDING

KUDL — KANSAS CITY

KUDL — KANSAS CITY  
KDD — CLINTON

HOW FOR THE FIRST TIME  
HOME TOWN COVERAGE FOR  
GREATER KANSAS CITY.

for extra coverage  
Include • KDKD CLINTON

— IN THE GREAT KANSAS CITY MARKET



# **WGAR's**

## **LEADERSHIP IN**

## **PUBLIC SERVICE**



**Measure of a Great  
Radio Station**

### **...how it affects advertising results in Northern Ohio**

We believe there is a definite relationship between a radio station's devotion to the public interest and listener response to advertising.

By serving our listeners better, we feel we have created a climate of believability—of listener loyalty—of dependence on WGAR—which makes our advertisers' messages more effective.

WGAR was the nation's first station in its class to receive the coveted George Foster Peabody Award for outstanding public service. WGAR, for the past three years, has been selected by a board of impartial judges as Cleveland's outstanding station for public service activity. WGAR, for seven of the past eight years, has dominated The Cleveland Press radio popularity poll—including first places every year for public service programming.

Does leadership in public service pay off for our advertisers? In the last "Radio Gets Results" competition sponsored by the Broadcast Advertising Bureau, WGAR was the *only* Northeastern Ohio station to win an award!

There are many other concrete examples of WGAR's selling power with the adult buying audience. For further evidence of WGAR's leadership in public service—and advertising results—contact your nearest Christal representative.

# **WGAR**

**THE STATION WITH 4½ MILLION FRIENDS IN NORTHERN OHIO**

**CBS • CLEVELAND • 50,000 WATTS • THE PEOPLES BROADCASTING CORPORATION**

**REPRESENTED NATIONALLY BY**

**THE HENRY I. CRISTAL CO., INC.**

**NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO**



ous media, e.g. tv alone, has been so phenomenal within the past five or more years that it's impossible for one man to digest all the information.

"You've got to have some men in your shop who're specialists in the various media," said the media director of one of the top 20 agencies. "It's been tough enough for radio buyers to assimilate tv buying, without adding media with an entirely different construction and philosophy."

Despite such skepticism, one other major agency, Bryan Houston, has also integrated the buying functions to the point where a buyer on one account buys all media. A number of other top agencies have reorganized along more conservative lines—with integration at the associate and assistant media directors' level. Several agencies are considering going to an all-media system.

In the meantime Y&R's media brass feels that the integrated department has emerged from its swaddling clothes and proved itself. They feel the New Look is here to stay.

Dancer-Fitzgerald-Sample is another agency with a new media approach. This agency began its integration process in the media department in 1948.

Says Dr. Lyndon O. Brown, D-F-S v.p. in charge of media research and marketing: "The process of training buyers in more than one medium has been gradual in this shop. We suited the speed with which we plunged people into another medium to the personality of the individual. Today, however, well over half of our buyers are versed in print and broadcast media both. I'd say that we have no more than perhaps three or four specialists left."

This approach does not apply to the assistant buyers who're generally familiar with one medium only. However, as they show potentialities for buying on their own responsibility, these assistants may then be switched to an account group in which they will learn another medium.

"We felt a long time ago that a buyer would have a better grasp of the client's problem if he had the opportunity to develop greater scope of knowledge about media," Dr. Brown told SPONSOR.

It was with this aim in mind that D-F-S undertook a reorganization of its media department six years ago. However, though the purpose was to train buyers for more creative media planning, the actual budget and media planning it not done at the buyer level.

Dr. Brown, as v.p. of media research and marketing, devotes his time entirely to creative planning. Under him, Lou Fisher, director of media, is most concerned with creative planning, though his responsibilities are administrative as well. A number of associate media directors combine the functions of supervising buying for various accounts and helping develop media strategy for specific clients.

In other words, though D-F-S has carried the integration process nearly to the same level as Y&R, the responsibility of media planning corresponds more closely to that at Benton & Bowles.

In the first article of this series (26 July 1951, page 36), SPONSOR discussed the semi-integrated system as practiced at Benton & Bowles and better than half of the top 20 radio-tv agencies. For an analysis of the traditional or separated media department see next issue. ★ ★ ★

## SPOT RADIO

(Continued from page 33)

3. Spot radio can be promoted to the sales force and dealers, even though a spot campaign may mean 50 different things in 50 markets. Industry efforts are making dealers, distributors and retailers aware of the power of spot radio, eliminating for advertisers some of the hurdles of dealer-level spot radio education. Also spot radio offers an avenue whereby the advertising opinions and counsel of regional and local sales personnel can be sought, making them part of a firm's advertising plans.

The under-recognition of spot radio sometimes makes admen leery of promoting spot radio widely to dealers. There are many firms of course, where this is not the case. Firms like Colgate, Esso, Kirsch Beverages, Inliston, Perfex, Shell, Lincoln-Mercury and Bristol-Myers just to name a few—stress their spot radio heavily in dealer promotions.

But some executives think along the lines of this recent comment by a policy-level adman of a major soap company:


"One of the biggest drawbacks to spot radio is the lack of interest in the medium on the part of retailers. When one of our salesmen tells them, for example, that a product will be backed locally with big newspaper spreads or television, retailers know what we mean. But if you mention spot radio campaigns, even big ones, they're generally not equally impressed."

To some extent the problem of under-recognition exists for spot television as well as spot radio. But because spot tv is part of the newness and glamor that is tv, and because spot tv shows, especially on film, have developed so many stars and audience followings tv does not share fully the problems afflicting the older radio spot medium. Even so, the problems exist to some degree in spot tv. Anxious to build spot tv's identity as a recognizable ad medium early in the game, stations and reps have a strong desire currently to establish some form of television advertising bureau for spot tv.

But, as the soap firm's adman implied, it takes extra effort to make dealers enthused over a spot radio campaign.

What SPONSOR stated over two years ago (24 March 1952) in a report titled "Top management probes air media"

WE COULDN'T  
BELIEVE THEIR  
EARS!




but 14,000 post-card entries in Bob Trebor's recent Daybreaker's Jackpot convinced us! These 14,000 entrants not only represented all Rochester but also 122 towns outside Rochester.

**BOB TREBOR**

Your product message will get JACKPOT results on Rochester's result producing morning show, Bob Trebor's Daybreakers.

**5000 WATTS  
1280 KC.**



IN ROCHESTER, N. Y.

Represented Nationally by  
**THE BOLLING COMPANY**



# Hiding your light under a bushel?

Maybe you are and don't know it. Check the market covered by your present advertising and compare it with WJR's. You'll know then why some of the smartest advertisers—the ones who want to *move goods fast*—buy *spot radio on key stations*. That makes for a bright sales picture.

WJR is one of those key stations, smack in the heart of the Great Lakes market—over 13,000,000 Americans and almost 3,000,000 Canadians whose annual retail purchases alone are close to \$20 billion. WJR sells those people, day after day. They respect WJR's integrity and they like the excellent local programming (budgeted at more than \$1 million a year) and the fine network fare that WJR provides them night and day. The result—they respect and like the advertisers, too.

That's what you buy on WJR—key sales-power in a key market. It costs more and it produces more—the measure of WJR as a great radio station. The whole story on WJR is as easy to get as it is to phone your Henry I. Christal representative. Call him.

## The Measure of a Great Radio Station



Represented nationally by  
**The Henry I. Christal Co., Inc.**  
New York, Boston, Chicago,  
Detroit, San Francisco

# WJR



Detroit, 50,000 watts  
CBS Radio Network.  
WJR's primary coverage  
area: more than 16,000,000 customers





is still true to a large degree:

"In general dealers seem delighted with tv. They especially like to see themselves impersonated by good-looking actors and announcers. Tv visualizes owners, managers and clerks in retail establishments as smart, attractive, honest, wrapping up big purchases for well-stocked models making like they were housewives. Also tv scenery makes the average drug store, or gas station, place, trim, neat and chastely moderne.

"It gotten to the point that salesmen come back to the office and report 'Moe Schmoe says he won't stock any

new product that doesn't have tv plans.'"

Sponsors and agencies are naturally not concerned with all this from the same standpoint as the media salesman. Spot radio, to the men who pay the bills, sometimes draws a negative response because it involves extra planning, careful promotion, market-by-market selection and a lot of book-keeping as compared with network air advertising. Why then should the average sponsor give a hoot about the fact that spot radio is noticeably under-recognized?

SPONSOR draws the answer from ad-

men ranging from agency account executives to rep salesmen. These "reasons-why" were the consensus:

1. *Spot radio can help solve many top management headaches.* Sales of a product are seldom at an even level in all sections of the country. Management often faces the problem of a "weak" city, territory, or region. Since spot radio has complete flexibility of market and station choice as well as advertising vehicle, a heavy spot radio barrage, integrated with other sales and advertising efforts, will often stimulate sales within an area to bring them up to par. It can also function as a valuable supplement in areas where network coverage or magazine readership is light. Spot radio can do an effective job of launching, or testing, a new product.

Greater recognition of spot radio's scope, abilities and results at top corporate management levels will, spot proponents feel certain, avoid many a table-thumping conference in which key executives try to match budget dollars against marketing problems.

2. *Advertising impact, product sales are hyped by better understanding of spot radio.* Knowledge of spot radio on the part of corporate management and key sales executives won't do much to increase its cost-per-1,000 advertising effectiveness. But it can make spot radio more effective in producing actual over-the-counter sales.

Here's how: Aggressive promotion of spot radio to retailers is likely to arouse dealer enthusiasm, increase cooperation in point-of-sale promotions that involve spot radio. This is no longer unexplored territory: stations, cooperating with the industry's Broadcast Advertising Bureau and leading retailers, have done an increasingly effective job in building local-level acceptance for the spot radio medium and its ability to sell. In turn, good point-of-sale promotion featuring one or more of spot radio's "glamor" slants acts as an extra "reminder" to customers at the point of purchase, maintaining advertising impact up to the point where the public makes an actual product choice.

On the other hand, lack of follow-through with spot radio won't cripple it. Many sponsors feel that spot radio should, as one drug advertising manager stated, "stand on its own feet without any further expenditures on our part." Spot radio can, and does.

Some guys are always  
thinking of WOMEN!



## INCLUDING WREN CHOICE OF TOPEKA WOMEN

When you're talking about women—that's a subject we're expert on. Year after year, WREN's daytime ratings surpass those of any other Topeka station—and by a good margin. Local and network programs, tailored to the tastes of Eastern Kansas housewives make WREN tops with the ladies all day long.

Rep. by Weed & Co.



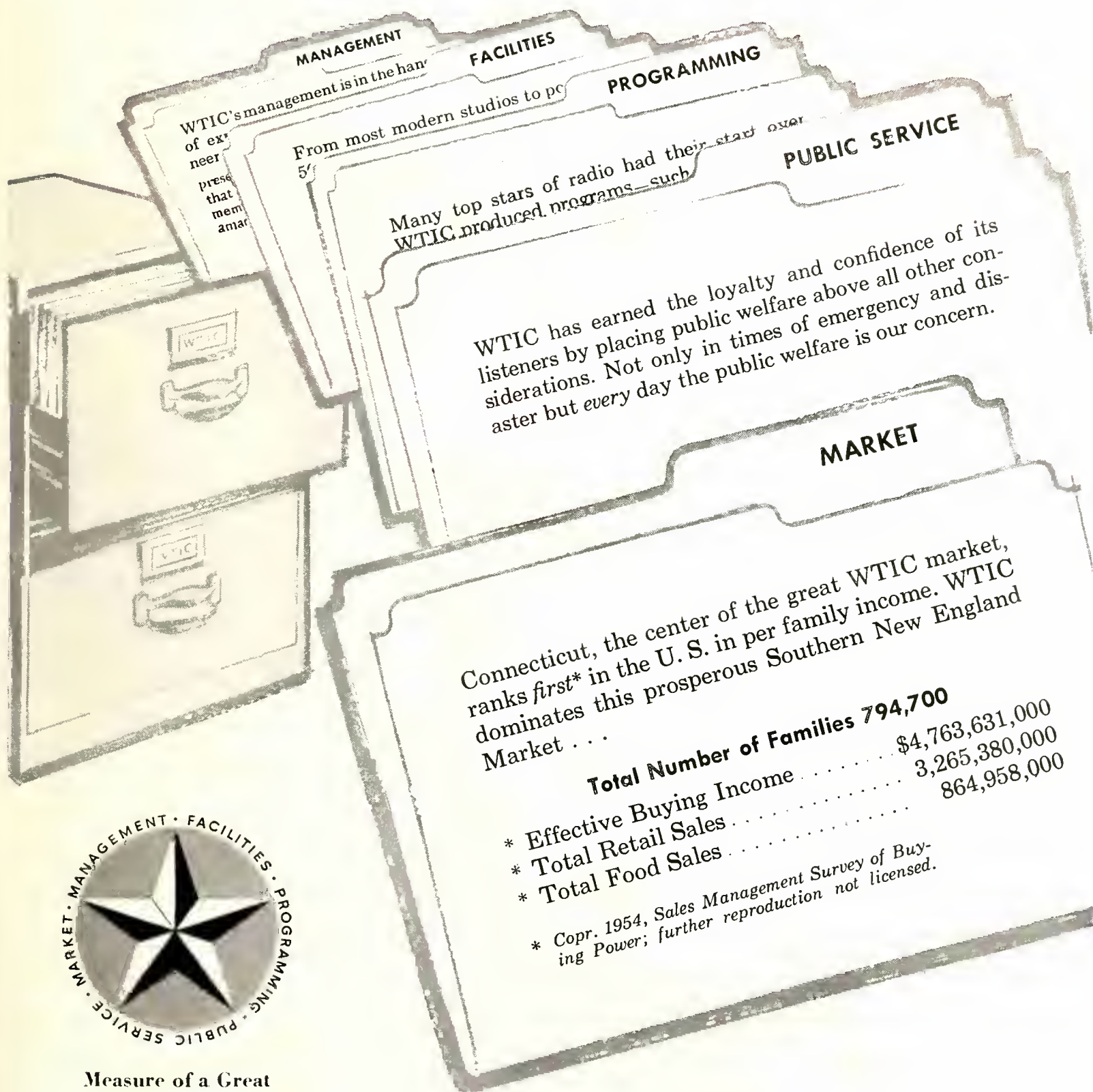
5000 WATTS

ABC

TOPEKA, KANSAS



# WTIC...By Every Measurement A GREAT RADIO STATION



Measure of a Great  
Radio Station

REPRESENTED NATIONALLY BY  
**THE HENRY I. CRISTAL CO., INC.**

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO



produce results without being explained fully to dealers. But, as the merchandising chief of a New York agency told SPONSOR "sales results from spot radio can be stepped up considerably by a generally small amount of extra money and promotional effort."

All of this, unfortunately, cannot be proved in precise mathematical terms; you can't say "spot radio is 20% more effective in producing consumer sales with a 5% additional expenditure to merchandise it to the trade." But the thumping successes of spot radio campaigns that are merchandised to dealers

who in turn feature the spot radio in point-of-sale promotions serve as targets at which many another advertiser might do well to aim.

Among companies which know how to get the most out of spot radio is Shell Oil. It currently airs spot radio and tv newscasts and sports shows in the key cities of its 17 marketing districts throughout the U.S. Shell promotes its spot shows (the bulk of them are in radio) intensively throughout its sales channels, at the same time keeping close tabs on dealer reaction to the local-level campaigns.

Ed Schulman, Shell's radio-tv ad manager, explains the oil firm's spot philosophy this way:

"Sure, we could cover all our dealers with network programing. And it would probably call for less effort on our part to promote a network show. But we think we get more advertising effectiveness from a combination of radio and tv spot programs.

"From an advertising standpoint, these shows are extremely efficient. Each of our marketing districts has its own special selling problems, and in each area the media situation will differ. By using spot, we can pick the best vehicle to do a particular job in a particular market, guided by knowledge gained by our district salesmen and dealers.

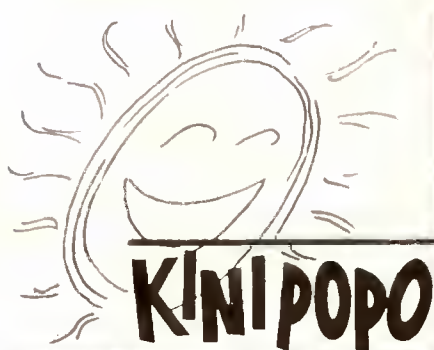
"Actually, this approach keeps us in close contact with the dealers. By using strong local personalities in news and sports the dealers really feel that we are giving them plenty of local support. If we used network programing, they might feel they were being left out in the cold on advertising decisions, that the whole campaign was planned on some level remote from them.

"We've found dealers are far more likely to support an advertising campaign if they feel they are an integral part of it."

Actually since a dealer's frame of reference is local, and since his advertising thoughts are conditioned by what he hears in his local contacts, it makes more sense, spot radio savants feel, to bring dealers into the planning of spot radio than it does to seek their opinions on network air advertising.

"That's all very well," you may say, "but how do you promote to dealers a medium as varied and complex as spot radio—and promote in a fashion that matches up the presentations of competitors using network shows? You can carry around magazine or newspaper tear sheets. You can make up brochures on network radio and tv, and even on spot tv film shows. But what do you do with spot radio?"

It can be done, and done effectively



# "SUNRISE"

and "PEACHES" O'ROURKE \*

*greatest sales power team in Hawaii*

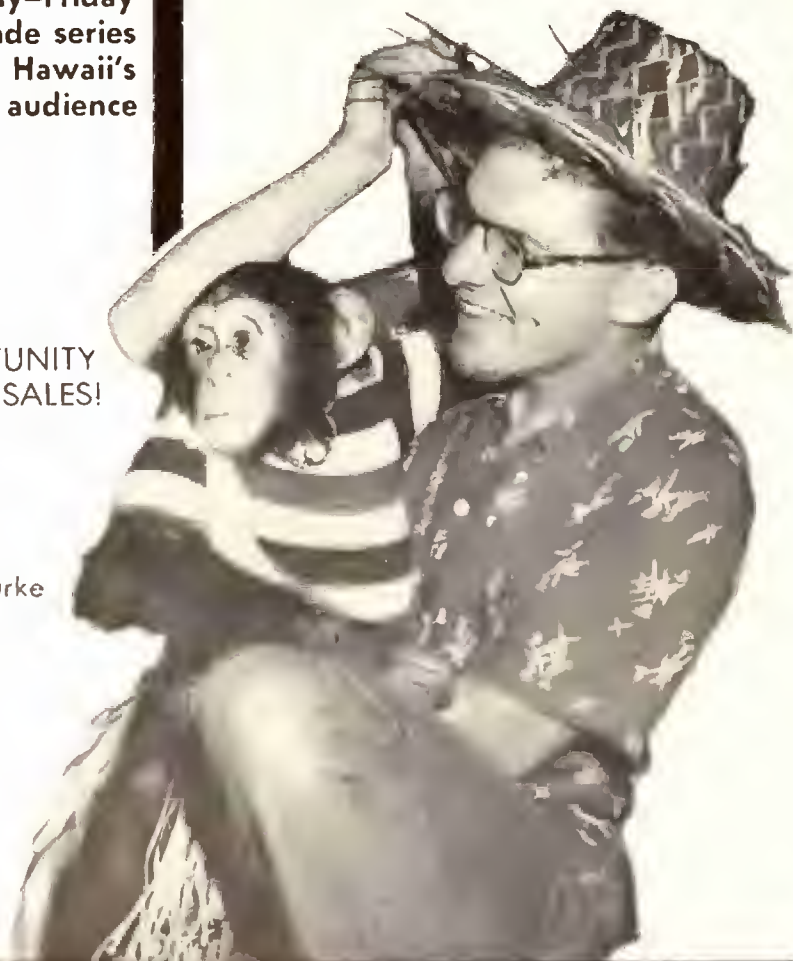
**Hawaii's first  
and only morning  
TV show**

**6:15 to 9:00 A.M.  
Monday-Friday  
custom made series  
for Hawaii's  
early rising audience**

**YOUR OPPORTUNITY  
FOR GREATER SALES!**

\* Legit-tag:

"Frances" O'Rourke



**Free & Peters: Inc., Nat'l Representatives**  
**KGMB-TV CHANNEL 9**  
**Honolulu, Hawaii**  
CBS Affiliate

LOUISE FLETCHER  
SELLS THE  
**NEGRO**  
HOUSEWIFE  
VIA  
**WSOK**  
NASHVILLE, TENN.



**SPONSOR**





Alaska



Vancouver



Boise



Saskatoon

You get the biggest PLUS MARKET  
only when you buy

**KFI** . . .

The Pacific Coast's  
Only

Clear Channel

Station —

50,000 Watts - 640 Kilocycles

Serving 285 Counties

in

Western America

With **KFI** LOS ANGELES

the Best in Radio

32 Years of Uninterrupted Service

Completing 11,789 Days on the Air



Measure of a Great  
Radio Station



Honolulu



New Zealand



Australia



Tahiti



Mexico City



Corpus Christi



Miami



Detroit



Chicago



New York



Quebec



Duluth



Salt Lake City



Milwaukee

2558 Mi

7000 Mi

7700 Mi

5400 Mi

1640 Mi

1400 Mi

2375 Mi

1751 Mi

1969 Mi

2469 Mi

2470 Mi

1761 Mi

591 Mi

1650 Mi

1400 Mi

2414 Mi

SACRAMENTO

SAN FRANCISCO

Mi

Mi

2414 Mi

Represented nationally by the Henry I. Christal Co., Inc.

New York, Boston, Chicago, Detroit, San Francisco



# KWJJ

## GIVIUM ADVERTISER BIG BARGAIN

"How" you say to KWJJ, Chief of Northwest Independents . . . and he tell you "how". He trade you whole Oregon country for little wampum . . . with plenty strong smoke signals. He show you how to scalp competitors . . . with no reservation! Join Chief KWJJ's tribe of happy warriors.

National  
Representative  
BURN-SMITH CO., INC.

# KWJJ

1011 S.W. 6th Ave.

**PORTLAND 5,  
OREGON**



2,181,504

# COWS

and . . .

## LOTS OF PEOPLE, TOO!

Cows that help produce an income of over \$3.4 billion, and people who spend over \$2.7 billion of it at the retail level—That's the profit picture of WKOW's 53 county market. For more facts on this low cost coverage see your Headley-Reed man.

# WKOW-CBS

**MADISON, WIS.**

Wisconsin's most  
powerful radio station  
Represented nationally by  
HEADLEY-REED CO.

without pushing the costs of spot radio campaign out of line.

First of all, there is the matter of education. Sales personnel must be made aware of the positive advantages of spot radio today, for its low cost-per-1,000 outlook to the ability to reach the out-of-home audience. Usually, however, this educational job can be combined with the parallel task of promoting your actual spot radio purchases.

In other words, you'll be right for the most part if you assume dealers don't really understand spot radio and that it has to be explained as a medium at the same time it's being pushed as part of a campaign. Agency timebuyers, researchers and account personnel (in about that order) as well as reps and stations can provide factual background on spot radio. Industry organizations like the Station Representatives Association and BAB have also rounded up many impressive and basic facts about the spot radio medium and are anxious to assist advertisers in understanding its uses. ★ ★ ★

## SQUAW DRESSES

(Continued from page 37)

Toria Tassi wanted to establish a mass market for these fashions but at the same time was concerned with creating a reputation as a high-quality retail store. It wanted to emphasize that it specialized solely in the manufacture and design of these dresses to set itself apart from the dozens of small shops which sold squaw dresses as well as many other kinds of frocks.

2. Phoenix, because of its ideal climate (Dan Schwartz, KPHO promotion director, told SPONSOR there are only five days of rain during the average year) has a heavy tourist trade, particularly during the months of January through April. According to the *Arizona Statistical Review*, tourists spent \$135 million in the state in 1952. Toria Tassi owners realized one of their keys to success lay in finding the ideal medium to attract tourists.

Retail stores as a group traditionally rely on the local newspaper to carry the burden of their advertising. Retailers in all fields from sportswear to women's specialty items may well profit from this story of how radio helped establish a novelty retail store, and how it succeeded over print in

boosting sales.

3. Once the right advertising medium had been selected, the problem revolved around getting a good copy approach to convince listeners—mainly the tourists of the practicality and durability of these dresses. Squaw dresses manufactured by Toria Tassi are relatively expensive, retail for \$19.95 to \$100. Most sales fall into the \$39 to \$69 category. The more expensive dresses feature hand embroidery; machine embroidery is used on the cheaper styles. Toria Tassi owners wanted to emphasize high quality, expert craftsmanship. Another important sales point was the versatility of these dresses, the fact that they're just as appropriate for cocktails as for luncheons.

Thomas David and Malcolm Werner solved their problems by signing for participations in KPHO's *Make Mine Music*, an afternoon disk jockey show m.c.'d by Jack Carney, an established personality in the Phoenix area.

Here's a breakdown by product categories of the \$135 million tourists spent in Arizona in 1952:

Miscellaneous retail purchases (the category covering Toria Tassi dresses

MEMO FROM DEE RIVERS —

TO: *All time-buyers*

Please call

Bernie Howard

Stars National

400 Madison Ave.

Plaza S-0555

so that he can

tell YOU-ALL what

# WEAS

and its new

**50,000 watt**

Westinghouse transmitter  
on its same old frequency

**1010**

with its same old  
non-directional antenna  
is going to do in

# GEORGIA

on

**AUGUST 1, 1954**



In Kentucky and Southern Indiana  
it's . . .



VICTOR A. SHOLIS, Director  
NEIL CLINE, Station Manager

Associated with the Courier-Journal and Louisville Times.

Represented nationally by

**The Henry I. Christal Co., Inc.**

New York • Boston • Chicago • Detroit • San Francisco



**Measure of a Great  
Radio Station**



as well as hundreds of other items) accounted for \$10 million; food and beverages, \$10 million; lodging, \$30 million; service stations, \$20 million; auto accessories and repairs, \$10 million; other transportation, \$10 million; professional and personal services, \$8 million; amusements, recreation, \$7 million.

"Radio is an especially good buy in Phoenix because the climate makes most residents take to the outdoors," says Werner. "We're trying to reach the housewife, and many women spend

their afternoons outdoors listening to portables after completing their housework in the mornings.

"Then, too, there are the tourists who get their news and weather information in a strange city on the radio. They're apt to be listening to portables or car radios during the day. Vacationers are generally in a relaxed mood, receptive to relaxed sales messages. We're convinced we've found the right buy for our needs, at the right price for our pocketbooks."

Toria Tassi owners attribute much

of the success of their radio advertising to the informal delivery by M.C. Jack Carney.

Actually Carney never uses a fixed script for his commercials, never reads a specific message written especially for the program. His commercials are all ad-libbed and casual, are based on his own observations during a series of visits to the retail store. Occasionally Carney gets special instructions to play up a particular aspect of the operation, uses these instructions as notes. Price is never mentioned.

Although Carney never makes a specific pitch for mail-order business during the show, the store's address is included in every commercial. Werner reports mail-order business is up "substantially" throughout the state as a result of inquiries pulled by the radio show. No specific play is made for mail orders because Southwesterners are accustomed to shopping by mail, will write in for further information as

★ ★ ★ ★ ★ ★ ★ ★  
 "We should spend on advertising without limit, so long as the gross income attributable to this advertising exceeds the cost of the advertising that permits the advertising department to deliver his extra gross income. To the extent that the advertising budget can be soundly presented within this framework, it is no longer subject to attack. . . . Perhaps our problem today is not that we are spending too much money on advertising, but rather that we are not spending enough on advertising. Only objective analyses will give us the answer to that basic problem."

FRANK W. MANSFIELD  
 Director of Sales Research  
 Sylvania Electric Products  
 Buffalo

★ ★ ★ ★ ★ ★ ★ ★  
 a matter of course if a radio-advertised item provokes interest.

*Make Mine Music* commercials sell the Toria Tassi label rather than promoting a specific dress or design. They emphasize quality, workmanship, experience.

"Squaw dresses are pretty well established among Phoenix residents, and the tourists soon notice them on 'natives'," Werner told SPONSOR. "We don't feel there's any need to sell these dresses as a fashion trend. What we do want to concentrate on is building up our own name, our trademark."

"We feel Carney's ad-lib approach helps build listener confidence in our product because his delivery is so natural and sincere. He sounds much more convincing just speaking naturally than he would reading from a script."

**YOU ONLY NEED**

**2**

**STATIONS  
 TO COVER  
 HALF OF  
 TEXAS**

**KMAC**  
 27 YEARS OF SERVICE  
 HOWARD W. DAVIS, Owner  
 SAN ANTONIO, TEXAS  
**5000 WATTS  
 ON 630**

**KLBS**  
 610 on Every Dial  
 HOWARD W. DAVIS, Pres.  
 GLENN DOUGLAS, Mgr.  
 HOUSTON, TEXAS  
**5000 WATTS  
 ON 610**

**Ask the Walker Representation Co., Inc.**



In 53 counties of Eastern New York and Western New England.

**WGYS**  
**A GENERAL ELECTRIC STATION**  
**SCHENECTADY**

Map showing county boundaries and names in New York State and surrounding areas. Counties labeled include Franklin, Essex, Chittenden, Washington, Addison, Orange, Windsor, Rutland, Windham, Bennington, Berkshire, Hampshire, Hampden, Litchfield, Hartford, Dutchess, Columbia, Greene, Albany, Rensselaer, Schoharie, Otsego, Madison, Chenango, Delaware, Ulster, and others. Specific locations marked with dots include Plattsburg, Whiteface Mt., Ticonderoga, Schroom Lake, Pottersville, Warren, Glens Falls, Ludlow Falls, Shushong, North Hoosick, Hoosick, Petersburg, Troy, Chatham, Hudson, Cotskill, Woodstock, Kingston, Litchfield, and Sharon.



NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO



# The "RESULTS" STATION in Washington



Represented Nationally by John Blair & Co.

## are we happy? Si Señor!

SERVING 300,000  
LATIN-AMERICANS!!



THE MIGHTY "MIKE" OF  
SAN ANTONIO

250,000 Milliwatts

**KIWW**  
Spanish Language

National Time Sales—New York

Harlan G. Oakes & Assoc.  
Los Angeles — San Francisco

To stimulate product identification, all commercials use the tagline, "Fashions out of the West." Werner and David, who were among the founders of the Arizona Fashion Council, which promotes Arizona-manufactured clothes, believe slogans like this one can help build up Phoenix as a fashion center. Easterner tourists, accustomed to thinking of New York as the hub of American fashions, need to be "re-educated" to the idea of fashions from the West Coast. Toria Tassi owners feel. They also believe this kind of slogan will help build brand identification when they branch out to other areas.

To supplement its regular advertising, Toria Tassi uses special "sales-builder" saturation packages over KPHO during its heavy retailing seasons: for back-to-school promotions, for the winter tourist crowd and to herald new spring fashions. These announcements are apt to contain more hard sell than program commercials but again do not mention price or specific styles.

Thomas David originally began as a squaw dress wholesaler, selling to stores around the country. Soon after the launching of the Toria Tassi radio campaign, however, David and Werner suspended all wholesaling operations because of the great distribution expense involved. They are now manufacturing at the rate of 100 dresses a day only for their single retail outlet and mail order business.

Actually the squaw dresses manufactured by Toria Tassi and other Arizona dress producers are a far cry from the one-piece fringed affairs traditionally associated with American Indians. One of the most popular Toria Tassi models is a strapless two-piece number, with matching embroidery trimming the border of the bodice and hem of the skirt. Other two-piece dresses have wide sailor collars trimmed with contrasting embroidery. Many of the skirts feature permanent pleating as well as the colorful embroidery designs that are a trademark of the squaw dress.

Encouraged by its upward sales climb Toria Tassi expanded its line to include children's dresses this past spring, labeling the new line "Demi Tassi" a take off on miniature after-dinner coffee cups. The children's clothes are designed for the three-to-15 age group, are exact duplicates of the regular line in styling and workman-

ship. David and Werner were among the first Phoenix manufacturers to launch a special squaw dress line for children.

Future manufacturing plans include expansion into men's wear with a special group of gaily colored cotton shirts bedecked with the same embroidery that decorates the women's clothes.

And for the immediate advertising future, there's an expansion in the radio lineup planned for fall. Although no definite commitments have been made to date, Toria Tassi will probably add a program similar to *Make Mine Music* to the existing lineup.

"After all," says Werner, "when you've found the magic formula, why not stick with it? We couldn't hope for anything better." ★ ★ ★

## SPONSOR ASKS

(Continued from page 69)

of fact, everyone I contacted came from a field somewhat removed from broadcasting. Specialists were not yet born and schooled in radio and TV; they had to be drafted from other fields—and publishing contributed a great amount of the new industry's personnel.

Publishers were well represented in the ownership of new stations; other industries, too, financed new transmitters cropping up in the nation's major population centers. There were insurance companies, department stores, fraternal orders, radio and electrical manufacturers and many other groups in the list of licensees. Trails had to be blazed and standards established. The comparison with printed advertising was inevitable at the start and it took ingenuity and perseverance to sell "coverage" to an advertiser trained to think only in terms of "circulation."

Set ownership figures, rate cards, coverage maps and availabilities had to be carefully presented to potential advertisers who were tough to impress with a type of ad they couldn't clip and paste in a scrapbook. But we expounded forcefully that it was a type of advertising that could show results on the cash register. We set out to prove that the new medium could reach people in an intimate and immediate manner, and that it could pack a terrific merchandising wallop.

It called for hard selling. It took



One of a Series about

# What Makes WSYR a GREAT RADIO STATION



Elliott Gove  
Timekeeper



Deacon Doubleday  
RFD Farm Show



Jim Deline  
and His Gang



Fred Hillegas  
News Editor

## Popular Local Personalities



Bill Martin  
Sports



Carl Zimmerman  
News Reporter



Robert Nelson  
News Commentator



Rod Swift  
News Reporter

Represented Nationally by

THE HENRY I.



CHRISTAL CO., INC.

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

# WSYR ACUSE

570 KC

NBC Affiliate in Rich Central New York



# BMI

## "The American Story"

"The American Story" is another important BMI Program Series which joins such features as the Concert Music series, the Book Parade, Milestones and the other continuities used by hundreds of broadcasters regularly.

The staff of BMI can think of no more satisfying work, in the midst of a troubled world, than to play a part in the re-statement, in words and music, of the fascinating story of our country's origin and growth.

Sample scripts of "The American Story" have been mailed to all broadcast licensees of BMI. Full details will be forwarded on request.

### BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL



Radio Station WJPS is a MUST if you want to reach the farm families in the three-state trade area served by Evansville, Indiana.

"Chuck" Muller, WJPS Farm Director, conducts two Big Farm Shows daily. WJPS is the only station in this area that employs a full time farm director, and Chuck is out on our Tri-State farms every day.

Does Chuck get RESULTS? Just ask Purina Mills of St. Louis. Every farm family in the Evansville area listens daily to —

### "HOME ON THE FARM"

Monday thru Saturday

6:00-6:30 A.M. • 12:15-1:00 P.M.

Robert J. McIntosh, General Manager

REPRESENTED BY  
The George P. Hollingsbury Company

# WJPS



"A RADIO IN EVERY ROOM"  
Evansville, Indiana

plenty of shoe leather and midnight oil. Client stations and advertisers multiplied; television made its commercial entrance and became a major spot advertising medium of its own. The Weed staff grew from two persons in New York to 82 in offices located in seven cities.

But spot growth could not be evaluated by staff and client additions alone. It is better demonstrated by the constantly growing recognition of spot advertising's impact, and in greatly increased time sales.

The matter of agencies and availabilities was comparatively simple in days when full-hour network shows were commonplace. But as the roster of client stations grew with the years, network programs split to half and quarter hours. And the introduction of the "repeat" program, staggering the scheduling of network shows in the various time zones provided new agencies in those localities for spot programs, too. And the growth in disked and taped radio shows, and in filmed and kinescoped tv programs permitted the creation of virtually independent local schedules.

Because respective station schedules are so different in the various cities, the up-to-datedness of data on availabilities and agencies is a major adjunct to the selling of station identifications (I.D.s), spots and local programs to national advertisers. Familiar network shows are still prominent in station schedules, but they are interwoven with locally-sponsored programs that frequently outrank the network presentations in audience ratings and selling impact.

The acceptability and effectiveness of spot radio and tv have been proven through the years. An historic step in the industry was the formation of the Station Representatives Association, an organization that has done much to aid the spot advertiser as well as promote business for its member client stations.

A major current problem of the SRA is the repeated network encroachment (under various catch-phrase titles) into the spot radio and tv fields. The network offerings of segments, participations and announcements have been a salute indeed to the effectiveness of true spot programming which is achieved better — and with full program identity — via the separate local buys available through the station representative.

## 49TH & MADISON

(Continued from page 16)

has considered weekends a sellout or close-to-sellout period, and to the best of my knowledge the other independents out here have the same experience. A few thoughts on the subject which may be of follow-up interest:

Saturday afternoon has the highest sets-in-use average of the week in the Los Angeles out-of-home Pulse, with Sunday afternoon second. The LA in-home Pulse shows Sunday afternoon just 1/10 of 1% lower than weekdays. In San Diego, Hooper shows Sunday has the greatest listening of the week.

Several specific categories of sponsors have found weekends pay dirt on KBIG. Real estate subdivisions, for instance, especially in the burgeoning Orange County, Lakewood and Covina-Azusa areas, keep us booked right up to our limits of half-hour protection for competitive realtors. Incidentally Hadley-Cherry, Inc., builders tested their Sierra Park Homes subdivision with just two advertising media: KBIG and a Sunday newspaper. That was a year and a half ago and they have been with us each time they opened a new tract ever since. Ray Cherry told us, "The first weekend test on KBIG increased the number of families visiting our tract by 1,500%, with many more people coming in later in the week."

The beverage classification has been heavy on weekends. One big advertiser, the Dietonic low-calory division of White Rock, has been using saturation spots on weekends only for the past year. Maier Brewing's Brew 102 has used plenty of Saturday spots for over two years, since the start of the station. Rheingold and Olympia Beers use Sunday as well. A-1 Beer uses Saturday as well as weekdays. Delaware Punch uses Saturday spots, as does California-Nevada Bottlers. . . .

General Motors Acceptance Corp. is using KBIG as it is using several Eastern stations, for one-minute announcements on a saturation frequency Fridays, Saturdays and Sundays offering tips on where to go to have fun, weather, safety hints and so on. . . .

If you're still breathing after this overwhelming, heterogeneous list, just let me know and I'll send in a more complete roster!

BOB McANDREWS  
Commercial Manager  
KBIG  
Hollywood, Cal.



# ....The Measure of a *GREAT* *NEW ENGLAND* Radio Station

## MANAGEMENT

WTAG was Central New England's first radio station. Through 30 years of successful operation, it has maintained its "first" position.

Managerial responsibilities today include direction of a staff of 60 people—with active participation not only in its own field, but in the local affairs of civic, social and business groups.

WTAG is associated with the *Worcester Telegram* and *The Evening Gazette*; it is a Basic CBS affiliate.

## FACILITIES

With power — 5,000 watts — and frequency — 580 kilocycles, WTAG has the right combination for blanketing the Central New England area. It has separate FM and AM transmitting stations in ideal locations.

A modern, completely equipped mobile unit provides on-the-spot production.

Its main office is in the central business section of Worcester, with three studios, and facilities for tape recording and transcribing. WTAG is technically self-sufficient, with an auxiliary transmitter and standby generators.

## PROGRAMMING

Central New England's population of 1,029,110 is unusually diversified in its living and work habits. They like programs with local flavor, and WTAG provides them, with nearly half of its weekly 122 broadcast hours locally produced.

To personalize these programs, WTAG has men and women specialists of long-established popularity in women's affairs, sports, classical and popular music, agriculture, cooking, civic affairs, children's interests.

Four experienced newsmen devote full time to news coverage, with access to material from the AP and 200 correspondents of the *Worcester Telegram* and *The Evening Gazette*.

A program publicity director rounds out WTAG's excellent program facilities.

## PUBLIC SERVICE

WTAG is unsurpassed in the areas of public service which are of proven value to Central New Englanders.

Over 6,000 station breaks and nearly 400 hours of community promotion are provided annually by WTAG.

A full-time Community Service Director plans and produces material covering worthy subjects and is available for liaison work in community projects.

## MARKET

Diversification and stability through industrial expansion, agricultural prominence, cultural and social activity make Central New England a prosperous area.

Worcester, third largest New England city, is the focal point of this 19th U.S. industrial area, with consistently high retail sales — now \$1,087,596,296.

The facilities of a WTAG market research analyst are at your service.

Only WTAG represents the fullest potential in the self-contained, responsive market that is Central New England.



Measure of a great Radio Station

Represented by

**THE HENRY I. CRISTAL CO., INC.**

NEW YORK, BOSTON, CHICAGO, DETROIT, SAN FRANCISCO



**AFTRA** American Federation of Radio Television Artists, an AF of L union. Composed of actors, announcers, singers and some soundmen. See SAG or Screen Actors Guild.

**AGENCY** Advertising agency whose function is to assist the radio or tv advertiser in the advertising and sales promotion of his goods or services. (Not to be confused with agent.)

**AGENCY-PRODUCED PROGRAM** A program conceived by the agency and or advertiser, built by the agency and or advertiser, talent hired, all phases of it assembled, taken to the station with the request for time facilities.

**AGENCY COMMISSION** Fee paid by stations to accredited advertising agencies. The usual fee is 15% of net billing for spots or shows placed by the agency.

**AGENT** Representative of performing artists and talent who negotiates work for his clients for a fee.

**AGMA** American Guild of Musical Artists.

**AIDED RECALL INTERVIEW** Technique where personal interviews are used in which a respondent is asked to recall his listening during a span of four or five hours. Pulse tv and radio ratings are usually obtained in this manner.



**AIDMA** One of recognized formulas for good ad construction in sequence. A—attention, I—interest, D—desire, M—memory, A—action.

**ALL IN-ALL OUT** Degree or progression on superimposition.

**AMBIENT LIGHT** General level of light in the studio not directed especially at the subject.

**AMERICAN MANAGEMENT ASSOCIATION** Organization of industrial and commercial companies and executives interested in management methods for their own organizations.

**AMERICAN MARKETING ASSOCIATION** An organization of professional people for the advancement of science in marketing.

**AMERICAN RESEARCH BUREAU** Washington, D. C.; primarily tv research; uses diary technique; covers national

and local areas; some 60 markets. Sample base of some 2,200 diaries nationally, approximately 500 per city. Tabulated sample of about 1,700 or 325 per city; cost up to \$900 for national report and \$450 for 60-city report; interview period is usually the first seven days of month. Over 250 subscribers. Data supplied include quarter-hour ratings, sets-in-use, total audience, audience composition, viewers per set and cumulative ratings. (See Tv Ratings.)

**AMP** Associated Music Publishers, Inc. (Similar to ASCAP.)

**AMPLITUDE MODULATION** The standard method of radio transmission, better known as am. Television on the other hand uses frequency modulation or fm for its sound transmission.

**ANA** Association of National Advertisers.

**ANALOGOUS COLORS** (See Special Color Section.)

**ANGLE SHOT** A camera shot taken from any position except straight on the subject. (Normal eye-level pickup.) Angle shots are usually used to break up monotony of a lengthy shot.

**ANGSTROM UNIT** Unit used for expressing length of light waves. Also used to describe the color values obtained from different types of illumination.

**ANIMATE** To arrange and film static drawings or objects so that when they are projected they produce the illusion of moving in a realistic manner.

**ANIMATIC PROJECTION** A series of still slides on film; each frame projected on cue to progress story, cartoon or commercial. Technique is used frequently in tv, is low cost.

**ANIMATIONS** Mechanical or movable devices which in various ways succeed in giving the effect of motion to inanimate or still subjects.

#### General Definitions:

**Cartoon animation:** Animated movies shot from cartoon-type drawings.

**Cyclic animation:** Set of drawings repeated over and over to create action.

**Live animation:** Animation of objects or products.

**Mechanical animation:** Drawings made to move with a rig.

#### Technical Definitions:

**ABC animation:** That method of shooting in which each phase of an object (cell, puppet, cut-out, etc.) is recorded on three successive frames of film. Usually the three primary color filters are mounted and rotated in front of the lens, so when frames A, D, G—B, E, H—C, F, I have been sorted out by optical printing, they form the three

separation negatives required for color printing onto a single strip of film. Because the different color images can be shot successively shooting is usually easier in animation than in actuality.

**Cameraless animation:** The animator uses the film itself as a tablet on which to paint or draw. It is necessary to construct just three parallel animation tracks to the required designs and densities, and they become the separation negatives for color printing.

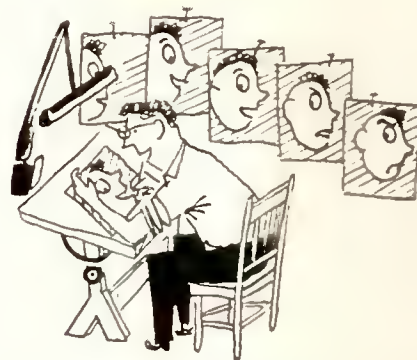
**Cell animation:** Apparent movements are produced under the camera by drawing or painting objects in successively displaced positions on transparent cells. One frame of film is then as a rule exposed for each cell, causing an appearance of movement in the final film due to persistence of vision.

**Double-frame animation:** Two frames of film are exposed to each object or phase of an object before the camera.

**Puppet animation:** In the rendering of movement puppets are usually much inferior to cells and this contributes to the jerkiness which is characteristic of puppet animation.

**Scratch-off animation:** Lines or areas which are to appear to extend themselves on the screen are drawn in their entirety and then progressively scratched off, while the camera operates a frame at a time, running backwards.

**Single-frame animation:** Regular type animation, where a single frame of film is exposed for each object movement.



**Table-top animation:** Usually small objects are photographed close-up and then moved a frame at a time, to produce magic effects.

**ANIMATION CAMERA** Type of camera used for filming animation which is usually mounted on an animation stand with its optical axis vertical, and the film moved forward one frame at a time.

**ANIMATOR** A weird concoction of lights, mirrors, lenses and other mechanical devices used to animate scenes in television.

**ANN.** An abbreviation for "announcer" used in typing scripts where there is little space.

**ANSWER PRINT** First complete composite prints of whole film coming from

# WATTS UP?

## KLZ-TV...to 316,000 (full power)

● We've resorted to the lowest form of humor to announce the highest TV power in the Rocky Mountain West. KLZ-TV now delivers the world's greatest network entertainment and the region's sharpest local presentations with the **HIGHEST POWER** in the entire area.

Add it up: by any measure you choose, KLZ-TV is Colorado's best TV buy...

**Programming:** Top CBS network and local programs

**Facilities:** Finest, most complete in the region

**Transmitter:** Highest power in the entire area

**Viewer Preference:** Denver's most popular station by any and every survey made since KLZ-TV began telecasting.

See the KATZ man



# KLZ-TV

CHANNEL  
**7**  
DENVER

NOW EQUIPPED FOR NETWORK COLOR TELEVISION



film lab usually used to check continuity and sound sync. Not necessarily timed or cut for best photographic values. This is momentarily sacrificed for speed.

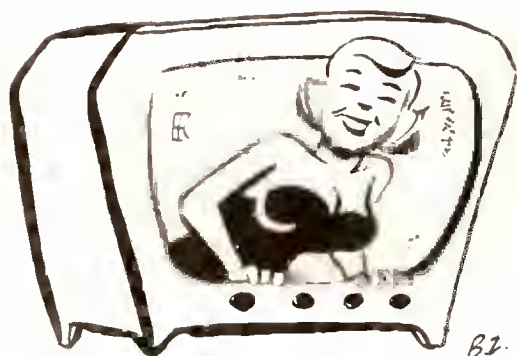
**ANTAGONIST** The "villain" in a piece. An opponent or adversary; not always a person but may be adverse elements or conditions in conflict with the heroic element of the plot.

**ANTICIPATE** To foresee and initiate an effect before the written cue is reached so as to properly synchronize the desired effect with the dialogue. Anticipation is one of the chief factors in a good director or any tv personnel.

**ANTICLIMAX** A secondary situation or climax in a television scene or story which follows the main climax with a dramatic climb down and thus delays the end of the story. Usually considered poor literary form for tv.

**APERTURE** Opening of the diaphragm in front of camera. A projecture, recorder or film printer through which light or a sound track passes. In tv cameras the size of such openings is expressed as a fraction of the focal length of the lens being used.

**APPEAL** (in advertising) The featured or central buying incentive in a radio or tv ad.



**APPLIED PSYCHOLOGY** That part of the field of psychology which is devoted to practical purposes rather than to theoretical ends.

**ARBI, INC.** Advertising Research Bureau, Inc. Conducts point-of-sale research on effects of advertising.

**ARBITRATION** Use of outsiders with authority to decide a dispute, with decision binding on employer and union.

**ARC** Arc Lamp; a form of high intensity lighting, formerly used very extensively in film photography.

**A-ROLL** Also called Matte rolls: The scene from which you are going to dissolve or fade with an opaque trailer at its end. Now used principally to make color correct opticals by a special double-print process.

**ARSENIC** Spot or program that is disagreeable or boresome in content or presentation.

**ART DIRECTOR** Technician responsible for designing and supervising the construction of the studio sets and (sometimes) the costumes for a tv presentation.

**ART STILL** Specially posed portrait photograph of tv talent, subject or product.

**ASCAP** American Society of Composers, Authors and Publishers. Song writers', composers', publishers' association that licenses public performances of music of its members, and collects royalties on their behalf.

**ASIDE** Lines given directly to audience instead of to other actors. A device used to inform the viewers and not particularly the other talent.

**ASPECT RATIO** Proportional relationship of the width of the tv picture to the height. In tv the aspect ratio is four units wide by three units high. In movies the traditional aspect ratio has been four by five, and if this deviation is not recognized, especially in film or kinescope shows, the resulting edge trim, both top and bottom, results in badly framed and incomplete tv pictures.

**ASSEMBLE** To carry out the first process in film editing; namely, to collect together the required shots and join them in correct order, thus producing what is known as the rough-cut.

**ASSOCIATION** Those related ideas or images which the viewer feels as a result of visual props, words or sounds he has experienced.

**ASTIGMATISM** A lens defect which appears as an inability to focus vertical and horizontal lines in the same plane.

**ATMOSPHERE** (1) Action, object, music or sound employed to create mood or make occasion more realistic and life-like. (2) Extras on the scene. (3) Local characters.

**ATTENTION** Process of focusing certain portions of an experience so that they become more vivid. Example, AIDMA Formula.

**ATTITUDE** Mental and neutral state of readiness, exerting a directive or dynamic influence upon the individual's response to all objects with which it is related. (See Research.)

**AUDIENCE FLOW** Those viewers who are listening to a previous program and continue to stay tuned to same channel (duplicated audience) plus those viewers changing to this one channel and those just tuning in.

**AUDIMETER** An electric-mechanical device which is attached to radio or tv sets and records constantly and in-

stantly whenever the set is turned on and to what channel or station. It keeps such a record 24 hours a day, seven days a week. These meters are used by the A. C. Nielsen Co., research firm. (See Tv Ratings.)

**AUDIO** That part of tv transmission pertaining to sound.

**AUDITORY FLASHBACK** A purely sound flashback with no change in the visual picture. Auditory Perspective: To estimate the direction and distance of sounds by the ear.

**AUDITION** A camera test of talent or a show, prior to a telecast to determine whether that talent, show or both should be used in a tv presentation. Also a test recording or film of a show for showing to prospective users.



**AVAILABILITIES** Those time periods which are available for purchase on a station or network of stations.

## B

**BABY SPOTLIGHT, or DINKY INKIE** The smallest of incandescent spots uses 100- or 150-watt bulb. Other small types of spotlight go to 500 watts and are used in high lighting, usually on a particular part of an actor's face.

**BACKGROUND** A set, scene and or sound effect, musical or otherwise, used subdued behind the dialogue for realistic or emotional effect.

**BACKGROUND or REAR VIEW PROJECTION** Special technique whereby a wanted scene drawn from special photo or stock library is projected from the rear on a translucent screen which acts as a background for a studio set.

**BACKING** Any flat background, photograph or painting in front of which talent or objects perform.

**BACK LIGHTING** Lighting directed on the subject from a point behind the subject or object (the front being regarded as the side facing the camera). Used for effective highlighting.

**BACK-TIME** Timing a script backwards from end to beginning. Allowances are made for cuts and stretch. Running time is indicated every 15 or 30 seconds in margins on the script. Back-timing gives the "must" or ideal time that keeps the show on the nose.

## noteworthy

The White Space  
is for note-jotting,  
Courtesy of KVTV.

While you're at it,  
you might care to note:  
Sioux City Sue  
has sold:

50 desk pads, 36 tv tables

on a single morning show;

101 Bulova watches

with 12 one-minute film spots;

9 Servel refrigerators (@ \$529)

with 4 live announcements;

2,000 cheese spread snack glasses

with 3 announcements.

footnotes

will gladly be provided by

The Katz Agency—our reps.



CBS, NBC, ABC & DuMont

Represented by The Katz Agency

**KVTV**  
*Channel 9*

SIOUX CITY, IOWA

KVTV, a Cowles Station, is under the same management as WNAX-570, the radio station that for 30 years has successfully served one of the world's major agricultural regions, the five-state area known as Big Aggie Land.



**BACK-TO-BACK** Two adjacent telecasts.

**BAFFLE** A portable wall, spun glass or heavy mat hung beside a set or object to absorb sound and or light and prevent echo.

**BALANCE** (1) Blending different kinds of sounds to achieve proper volume relationships such as musical background for dramatic sequence. If the music is so loud that the dramatic dialogue is lost, a poor "balance" results. Also, the *arrangement of musical groups* to obtain a natural blending of tone for audio and visual. (2) The placing of props, talent and or instruments, voices or sound effects in such positions with relation to each other and to the camera angles and microphone as to produce the best sight and sound for desired effects.

**BALOP or TELOP** Nickname for balopticon which is a projection machine or mechanism used in television to project, usually by reflection, objects, photographs, still pictures onto the mosaic element in the television tube.

**BALOWSTAR LENS** Extremely fast lens used where lighting is unfavorable or of mixed color. Focal length: seven inches. Speed: f1.3. Horizontal angle: 10.5 degrees. (See Lenses.)

**BAND** A group of frequencies within two definitely stated limits. The am (radio band) is from 550 kilocycles to 1600 kc (kilocycle or 1 kc = 1,000 cycles low frequency). Fm Broadcast Band is 88 to 108 mc (megacycles). 1 megacycle = 1 million cycles on very high, very fast frequency. The tv band extends from 54 to 890 megacycles. Vhf or the very high frequency: 54 to 216 megacycles on channels 2 to 13. Uhf or ultra high frequency: 470 to 890 megacycles or the higher channels 14 to 83.

**BANKS or BROADS** A unit or battery of incandescent, fluorescent or klieg lights, usually in horizontal groupings.

**BARN DOORS** A shade which fits over large flood lights and permits light field to be narrowed down.

**BASE** Material of which film is made. It may be cellulose nitrate or acetate. The former is highly inflammable, the latter flameproof.

**BASIC SET** A set that is not furnished with props.

**BATTEN** Thin metal rod or wooden strip used for bracing or for anchoring scenery, lights, makes, etc. Also used to fasten the sky cyc to the floor or to brace a series of flats.

**BCU** Extremely narrow angle picture. Big close up. Usually just features of a person or a whole subject. (See Camera Shots.)

**BEAT** Written direction in the script to take a one-count pause.

**BELCHER** Performer with a frog in his throat.

**BELOW-THE-LINE COSTS** The allocations for assistant director, unit manager, script clerk, technicians, sets, props, camera work, sound, lighting, film development and printing, wardrobe and makeup, cutting, titles, music, stock shots, special effects, location fees, studio rentals and taxes and insurance in making a tv film.

**B.G.** Abbreviation for background.

**BILLBOARD** The announcement at the beginning of a tv or radio show which lists the people starred or featured.

**BILLING** (1) Name credit on the air in order of importance. (2) Amount of advertising in dollars an agency places.

**BIRD'S-EYE PERSPECTIVE** Looking downward at a set line from approximate angle of 45°, or looking from front. Used sometimes for effect shots, particularly with Sanner dolly.



**BIT** Small appearance or few lines in a show, usually inserted to heighten dramatic effect or to give comic relief. Performers are referred to as "bit players."

**BITE-OFF** To eliminate a line, a cue or a musical number while the show is in progress.

**BLACK LIGHT** An almost invisible light used mostly in stage plays, either infra-red or ultra-violet. In tv used to illuminate scenes where normal light would interfere with other operations or for special effects.

**BLACK TIME-BLACK SCREEN** Unlighted video screen. Time in which tv screen remains blank.

**BLANKOUT** To reduce tv picture by out-of-focus fade, or cut volume of "mike" and then turn it off.

**BLAST** Momentary overloading of equipment which causes severe distortion of sight or sound.

**BLIMP** The soundproof cover in which a motion-picture camera or projector is encased. This prevents the motor mechanisms from being picked up by sound equipment.

**BLIZZARD HEAD** Any blond.

**BLOCK** (1) A series of similar-type programs scheduled one after another; (2) a set of consecutive time periods, or, (3) a strip of the same time on several days.

**BLOCKED-OUT TIME** Time which is withheld from sale voluntarily by the station or network for non-commercial programs.

**BLOCKING ACTION** Sometimes called breakdown. Preliminary working out of the basic pattern or movement and/or camera shots in a show or scene, usually done by the director before the first dry run.

**BLOOM or BLOSSOM** Glare caused by an object reflecting light into lens of camera. A hot white spot which shows dead white and causes black halations around the edges, sometimes accompanied by an optical effect of mushrooming of black.

**BLOOP** A splice bump that causes a dull thud in sound reproduction.

**BLOOPER or BLOOP LIGHT** Device for (1) making a hole in the sound track on a film where a splice occurs to prevent a "plop" in the sound as it passes the sound head; (2) marking film negative for later synchronizing with sound or double system kinescope; (3) see obe light; (4) slang for mistake or error. Also bubu, beard or fluff.

**BLOW** Actor forgets or stumbles on lines—blows, muffs or fluffs.

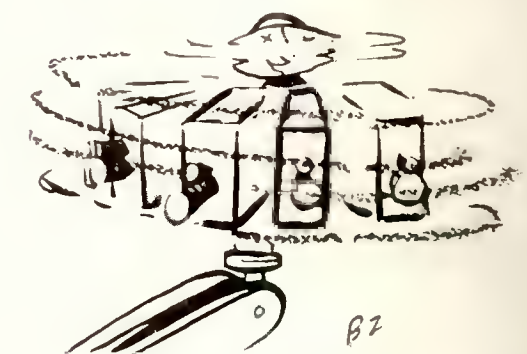
**BLOW-UP** Photographic or photostatic enlargement of written, printed or pictorial matter in order that they may be more effectively transmitted through tv.

**BLUE BASE** Special tv film by du Pont that when televised has superior gray scale elements.

**BLUE GAG** An off-color joke or remark in a script.

**BLURB** Remarks or statement handed out for publicity.

**BLUR PAN, or SWISH PAN, ZIP PAN** (1) Effect obtained by swinging cam-



era so quickly round from one point of rest to another, that between the two the picture is blurred. (2) Device for combining two different shots, the

Of All TV Stations  
in the Fabulous  
Puget Sound Area

# Only KTNT-TV

CHANNEL 11

## COVERS ALL FIVE IN ITS "A" CONTOUR

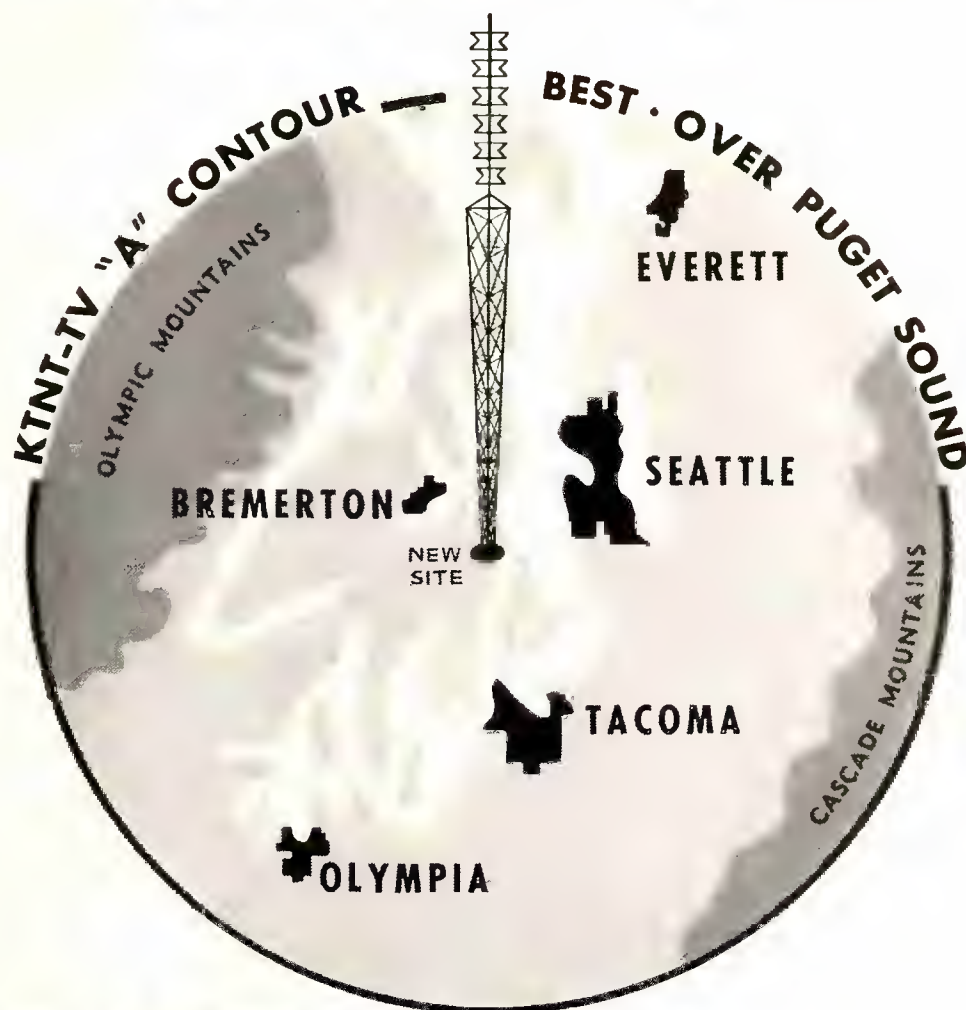
**SEATTLE:** Seattle is now the 17th city in the United States and is the largest city in Washington. It is located 7 miles across Puget Sound to the east and north of KTNT-TV's new 316,000 watt transmitter site. Seattle residents constitute approximately one third of KTNT-TV's market population.

**TACOMA:** Home city of license of KTNT-TV, Tacoma is located 12 miles south and east of KTNT-TV's new transmitter. It is the dominant industrial area of Pierce County which is the second most populous county in the state.

**BREMERTON:** Bremerton, famous naval base of the Pacific Northwest, lies west of Seattle across Puget Sound. It is located in Kitsap County, the same county in which the new KTNT-TV transmitter site is located.

**OLYMPIA:** Capital of the state, this famous early Washington settlement lies at the southern end of Puget Sound. Its beautiful government buildings are a tourist attraction for the thousands who visit the Puget Sound country each year.

**EVERETT:** The northernmost city of "Middle Puget Sound", Everett is one of the centers of pulp and paper production in the Pacific Northwest. It has steady industrial payrolls for its people.



# KTNT-TV

CHANNEL 11 • NOW 316,000 WATTS

Antenna Height 1000 Ft. Above Sea Level



For the SEATTLE - TACOMA - PUGET SOUND AREA

**DUMONT**  
TELEVISION  
NETWORK

## "A" Contour Population Over 1,200,000

CONTACT WEED TELEVISION



camera being swung so quickly from the subject in the first that it ends in a blur, and so quickly on to the subject in the second that it begins with a blur; the two blurred portions then being joined together to give the effect of a single pan.

**BMI** Broadcast Music, Inc. Competitors of ASCAP in publishing, licensing of music. BMI incidentally is subsidized by the broadcasting, telecasting industry.

**BOARD** Technician's control panel located in the studio control room which provides for mixing (balancing), fading, switching of program material.

**BOARD FADE** A fade-out in a program accomplished manually on the board by the technician.

**BOOK FLAT** Two flats hinged together to fold like the covers of a book. Also called two folds, books, wing flats.

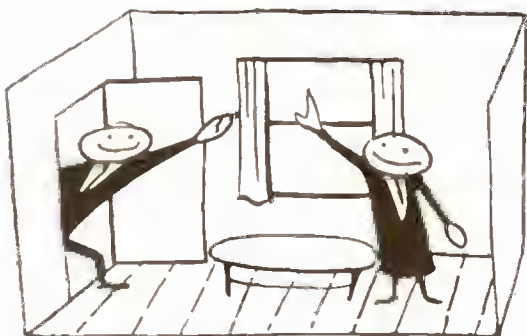
**BOOM** Crane-like device for suspending microphone or camera in midair and moving it from one position to another during telecasting. Operator known as boom-man.

**BOOM DOWN or CRANE DOWN** To move the camera from a higher to a lower position. Terms generally used as a command when camera is mounted on boom or crane-type dolly.

**BOOTH** A sound-proof cabin for the director, other technicians, film and sound recording apparatus.

**BORDER** Horizontal or vertical strip of any type of cloth or material hung to mask lights, grid and stationary mikes as on Ed Sullivan's show.

**BOX SET** Any tv or stage setting which represents almost full-wall construction of a room or scene with realistic openings.



**BRACING** Anchoring scenery flats by means of braces or weighing down with sand bags. Stage screws are usually not used because they would mar the studio floor.

**BRAND** A name, term, symbol or design or combination of them which identifies the goods or services of one seller or group of sellers and distinguishes them from competition.

**BRAND ASSOCIATION** Brand name which anyone may happen to associate with a type of product or with an unsatisfied want.

**BRAND CONSCIOUSNESS** Degree to which people in a market are aware of the name of a particular brand of a product.

**BRAND LOYALTY** The faithfulness of a consumer to brands of products which they prefer.

**BRAND NAME** A brand or part of a brand consisting of a word letter, group of words or letters comprising a name which identifies the goods or services of a seller or group of sellers and distinguishes them from their competition.

**BRAND RATING** Determination of the extent to which consumers are aware of the brand names of products.

**BRAND SWITCHING** Term used with reference to changes in brands of products by a consumer.

**BREAK** (1) Time out. Break in rehearsal. (2) Term used by tv director to tell cameraman to move camera to another location.

**BREAKAWAY** Any object or prop specially constructed to fall apart easily as in a fight or other action scenes.

**BREAKDOWN or BLOCKING SHOTS** (1) Analysis of script in terms of materials, talent, cost, time. (2) Action is broken down into desired shots, each of which may represent a change of camera setup. The description of these shots, indicated by their initials and camera number, gives a guide to the desired size of the person or object in the frame of the tv screen. (3) Shots are planned to keep camera lines from tangling.

**BRIDGE or TRANSITION** Slide, picture, sound effects or music used to link dramatic episodes or scenes.

**BRIDGING SHOT** Shot inserted in the editing of a scene to cover a jump in time or other break in continuity.

**BRIGHTNESS** (See Special Color Section.)

**BRIGHTNESS CONTROL** Adjustment on receiver which varies amount of illumination of the reproduced image.

**BRING IT UP** A direction to increase volume or picture definition.

**BROAD** A square or oblong housing for incandescent floodlights used to illuminate a studio set. Single broad has one 500- to 750-watt bulb. Broad-side or double usually has two 1,000-watt bulbs. These floods are used for still lighting.

**BUCKLING** Film entangled in camera

or projector because of improper threading or heat.

**BUGS** Trouble in equipment which is working imperfectly.

**BUILD-UP** Technique used to increase the popularity of a program, a personality or a product.

**BULLFROG** Any talent who possesses a deep voice.



**BURN or BURN IN** After-image left on camera when it has been focused on shining object too long.

**BURN IN THE EDGES** Directions you would give to a photographer if you wanted him to photographically emphasize the center of a picture you planned to project on an opaque slide. What the photographer does is over-expose or fade out the edge of a picture much as an artist air brushes out undesired details.

**BURP** An interloping noise on transmitting or receiving circuits.

**BUSINESS** Small details of planned stage action or actors' movement invented by the directors or talent. Used to add an effect to the atmosphere and interest to major or visual part of a program. In a well-developed script the business is described and the director or actors just have to interpret the description.

**BUSY** A picture, set or background with too many shapes, pictorial elements, too much detail or which consists of too many of the same general tonal qualities.

**BUSY BACKGROUND** A setting or background for a scene that is so detailed it attracts the major part of the viewers' attention to the detriment of the actors or main theme.

**BUSY PATTERN** A design or pattern, especially in clothing or draperies that is so intricate it produces a flickering or jiggling effect on the screen.

**BUYER** Advertiser, ad agency, network or local station which owns, leases or rents a filmed program or program series for purpose of televising it.

**BYE-BYE** Phrases beginning: "We now leave our studio," "We take you now to" or "We return now to."

(Please turn to page 112)





**PAUL BUNYAN would  
look like a midget . . .**

**alongside KOIN-TV's gigantic  
new tower . . .**

**ANTENNA IS  
1530 FEET  
ABOVE AVERAGE  
TERRAIN**

Now, more than ever, KOIN-TV is your best buy in the rich, productive Oregon and Southern Washington area. Towering 1530 feet above average terrain, KOIN-TV's antenna is the highest west of the Cascade range from Alaska to Southern California! This ultramodern antenna incorporates the latest possible advancements to assure advertisers the finest picture quality possible.

**Maximum power too — 100,000 watts**

This big, new antenna combined with KOIN-TV's increase in power to the maximum 100,000 watts will deliver a consistent picture as far as 150 miles from Portland—completely blanketing 28 counties in this responsive, able-to-buy market. More than 185,000 sets are in use right now—and set sales are still booming.

To reach the people with money to spend—to completely cover this rich, responsive Oregon and Southern Washington market—schedule KOIN-TV, Oregon's DOMINANT television station. Write, wire, or phone for complete availabilities or contact our national representatives, AVERY-KNODEL, INC.

**KOIN-TV**  
CHANNEL 6



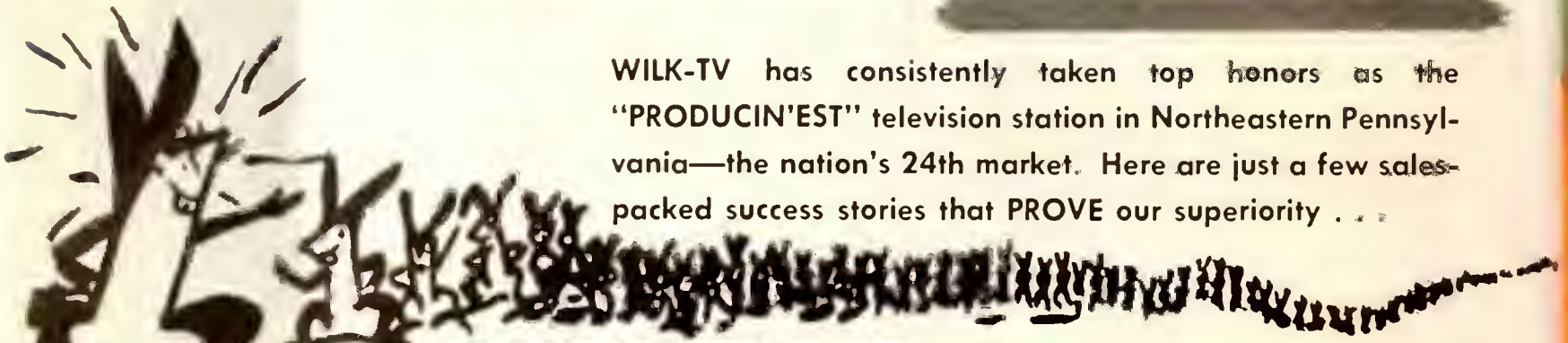
**Oregon's DOMINANT Station**  
Portland, Oregon





# WE PRODUCE RESULTS!

WILK-TV has consistently taken top honors as the "PRODUCIN'EST" television station in Northeastern Pennsylvania—the nation's 24th market. Here are just a few sales-packed success stories that PROVE our superiority . . .



LIBBY BRENNAN, of WILK-TV, is the ONLY local television personality with a national sponsor. Her community interest program, "LIBBY AT LARGE," is sponsored by the STUDEBAKER CORPORATION. It is the best STUDEBAKER salesman in this entire area. The local dealer reported that following the tenth show, there were 346 walk-ins and 28 actual sales of new STUDEBAKERS as a direct result of "LIBBY AT LARGE."

This type of quality programming and smart salesmanship is synonymous with WILK-TV.

On the twenty-second day of the recent running of "THE ROBE," the PARAMOUNT THEATRE of Wilkes-Barre ran a saturation program exclusively on WILK-TV. The excellent presentation of this program resulted in the theatre's largest gross except its opening in 1938.

Kresge's local store uses WILK-TV's "Buckskin Jim Show" exclusively. The proven kid appeal of this program has been put to use in displaying their toy line. The store reports astounding sales results. Customers from as far as Mt. Carmel and Carbondale have come in . . . and bought . . . as a result of the show.



These are only a FEW of the success stories that prove WILK-TV TOPS in coverage, audience and quality salesmanship. Our tremendous sales power is ready to serve YOU.

## 1ST IN POWER AND COVERAGE!

Call or write  
**AVERY-KNODEL, Inc.**

- New York
- Chicago
- Los Angeles
- San Francisco
- Atlanta
- Dallas



**WILKES-BARRE  
SCRANTON**

Affiliated with both **ABC and DUMONT NETWORKS**



## Nighttime 9 August 1954

6	PM	0:15	0:30	0:45
7		0:15	0:30	0:45
8		0:15	0:30	0:45
9		0:15	0:30	0:45
10		0:15	0:30	0:45
11		0:15	0:30	0:45
12		0:15	0:30	0:45

**WPEN** dial 950

**Represented Nationally by GILL-PERNA, INC.**  
• New York • Chicago • Los Angeles • San Francisco

ay Mfg. Ruitkauff & Ryan PIN, M F  
16 cm (all days)

Warner, DCBS; NBC, M-F 10-10:35 pm (all ads)  
 Phil De Porg, Hotshots: ABC, Sat 10-11 am; M-Th 10:30-11:35 pm  
 Philly Mavis & Co. Now: CBS, Sun 8:30-9 pm  
 Pillbury Mills, Live Remotely: CBS, M-Th 2:30-4:15 pm; M-Th, F 11:15-11:45 am  
 Prentiss & Campbell, Bobbie Campbell: D-F, W-T & B, CBS, M-F 11:45-12:15 pm; 1-2 pm, 6:15-7:30 pm; 7:15-8 pm; 11:45-12:15 pm; M-F, M-F 3:30-4:15 pm; 4:15-5 pm; M-F, M-F 7:30-8 pm  
 Prodigious! Life Line, Calisto & Holden, Carlock, McClintock & Smith: ABC, M-F 12:35-2 pm  
 Radio Bible Class, Stanley O Bampton: MBS, Sat 10-10:15 am  
 Radio Church of God, Huntington Park: ABC, Sun 12:30-1 pm  
 Reeltime Parlor Car, Brown: ABC, Sat 10:30-11 am  
 Rick J. Reynolds Talk, Fals: NBS, M-F 11:30-12 pm  
 Robert M. Roberts: M-F, M-F 12:30-1:15 pm  
 R. W. Bell, Inc. Involution & Co. CBS, Sat 12-12:15 pm  
 Scotty Old Heart, Martin & McDonald: NBC, M-F 8:15-9:15 am  
 Sir Kiss Talk (aka) Daisies & Daisies: CBS, M-F 10:15 am (all shows)  
 State Farm Mutual, Needham, London & Brody: MBS, Sat 5:45-6 pm; Sun 5:30-6 pm  
 Sterling Drug, D-F, ABC, M-F 10:10-10:35 pm; NBS, M-F 7:45-8:15 pm  
 Sun Oil Co. Hewitt, Osby, Bacon & Mather: NBS, M-F 6:50-7 pm  
 Swift & Co. JMT: ABC, M-F 8-10 am  
 Table Press, Wheeler, Dietrich & Brown: AU, M-F 10:30-11:30 am  
 Tel. Co. Weiss & Gellay: Joe Barnett: ABC, M-Th 7-8:10 am; CBS, M-F 7:20-8:45 pm; M-F 11:45-12:15 pm; 2:30-3:15 pm; 7:10-7:15 pm; 11:45-12:15 pm; NBS, M-F 7:10-7:15 pm  
 Van Cough See Paid, Brinkman, Wheeler & Staff: CBS, Sat 11:12-12:12 pm  
 Voice of Prophecy, Weisner: ABS, Sat 8:30-10:15 am; MBS, Sat 10:58-11 am  
 Whitfield Pharm. (see Amer. Home Prod.)  
 Wm. W. Griffin Jr.: ABC, Sat 8:30-9 pm  
 W. W. Griffin: CBS, Sat 8:30-9 pm

**WILEY** dial 950

**Represented Nationally by GILL-PERNA, INC.**  
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SPONSOR

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

## RADIO COMPARAGRAPHS OF NETWORK PROGRAMS

Daytime 9 August 1954

SPONSOR



is now basic

# CBS RADIO

## in Buffalo

The mighty array of CBS talent plus the longtime top-rated local WBEN programs make WBEN more than THE BUY IN New York State's second market. Call or write our CHRISTAL office in New York, Chicago, San Francisco, Boston or Detroit.

SOUTHWEST VIRGINIA'S Pioneer RADIO

## This is our 31st year of SOUND SELLING to Roanoke and Western Virginia

- 26 County Coverage with a WEEKLY audience of 118,569 families—a DAILY audience of 92,070 families.
- All week long, day or night, WDBJ's share of tuned-in Roanoke audience averages 51 to 59%. Average tune-in: 7 a.m. to 8 p.m.—24.9%; 8 p.m. to 11 p.m.—19.4%.
- About 25% of Virginia's Retail Sales are made in the WDBJ area.
- An affiliate of the CBS Radio Network for almost 25 years.

May we recommend your product to our friends?  
Sources—A. C. Nielsen Co. and Pulso of Roanoke

# WDBJ

Established 1924 • CBS Since 1929  
AM • 5000 WATTS • 980 KC  
FM • 41,000 WATTS • 94.9 MC  
ROANOKE, VA

Owned and Operated by the TIMES-WORLD CORPORATION  
FREE & PETERS, INC., National Representatives

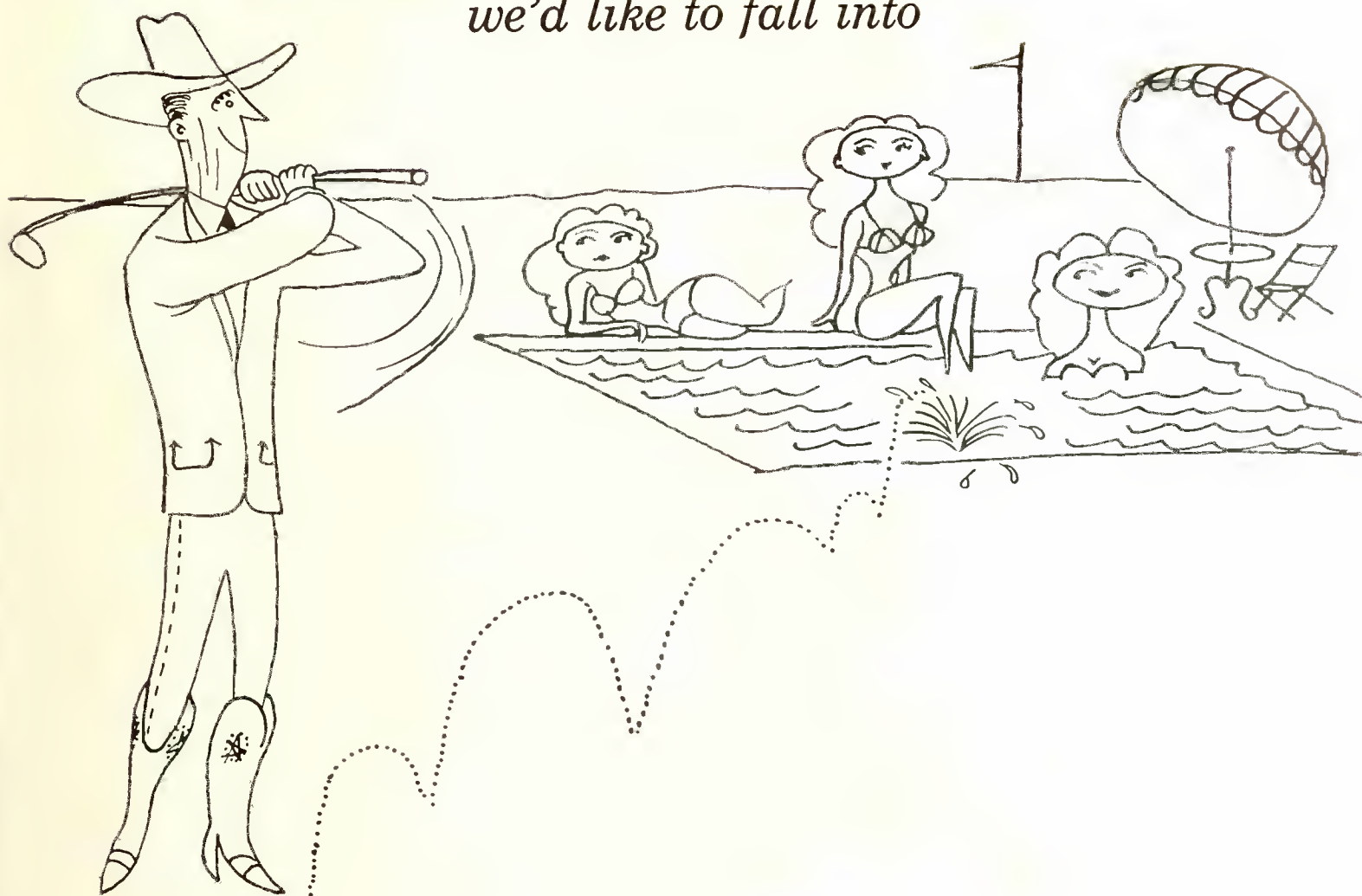


ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC
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## WATER HAZARDS

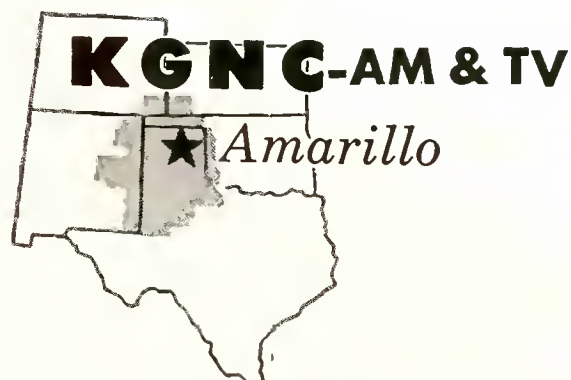
*we'd like to fall into*



After a futile week of seeking some simple information in the tangle of Washington bureaucracy, an oil-rich Texan finally called on his congressman for assistance. This worthy found the necessary material in half an hour. Delighted, the Texan wanted to return the favor, but the congressman explained that helping constituents was all part of his job. Our Texan insisted, however, and the congressman finally admitted that, since golf was so popular with the President, he'd like to take up the game only he didn't have any clubs.

Ten days later the congressman got a wire from Amarillo: "BOUGHT YOU NINE GOLF CLUBS STOP SORRY ONLY FOUR HAVE SWIMMING POOLS."

Ever wonder what there was to these gags about free-spending Texans? Here's a *fact*: Amarillo leads the nation in per family retail sales—\$5,248 in 1953. To make some of these sales your own, join the KGNC club. The Katz Agency, our national representatives, has membership details



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the Katz Agency



**THE  
MOST  
POWERFUL  
PRINCIPAL CITY  
TV COVERAGE  
IN THE  
MARKET!**



In the Detroit Area, CKLW-TV with its 325,000 watt power penetrates a population grand total area of 5,416,375 in which 82.7% of all families own TV sets. Of these 1,305,520 TV families 88.2% are covered by CKLW-TV channel 9, or a grand total coverage of 1,151,554 TV families.

**CKLW-TV**

Guardian Bldg. • Detroit

Adam J. Young, Jr., Inc.  
National Rep.



J. E. Campeau  
President

**IN  
THE  
DETROIT  
AREA**

## TV DICTIONARY (Continued from page 102)

### C

**CA** Abbreviation for "courtesy announcement." Usually free plug for specific show or public service report.

**CABLE REELS** Reels on mobile units used to hold tv camera cable, etc.

**CALL** (1) Offer of a job on a show received by an actor, singer or musician. (2) The time that a rehearsal starts.

**CALL LETTERS** Initials assigned by the Federal Communications Commission to identify a station.

**CALL SHEET** Daily schedule of shooting, stating time for performers to report, make up and be ready for performance, and location of shots.

**CAMEO** Action photographed against flat background. Only props and actors lighted. Eliminates set costs.

**CAMERA** Unit in tv that contains optical system and light sensitive pickup tube which transforms the visual image into electrical impulses. Referring to a film camera, unit which records the pictorial images on to the negative.

**CAMERA CUE or TALLY LIGHT** Red reflector light on front of camera and also on top which is on only when camera is transmitting over the air.

**CAMERA ANGLE or VIEWPOINT** Position of camera in relation to the subject being photographed, as compared with view of a person seeing it from normal distance at eye-level (low viewpoint, high viewpoint, distant viewpoint).

**CAMERA CHAIN** A television camera and the necessary electronic equipment to deliver a picture for tv.

**CAMERA HOG** A tv performer who tries to keep his face or action in front of the camera without regard for the others in the scene.

**CAMERAMAN** Operator of the camera, may also (1) decide what lens to use; (2) position the lights; (3) follow focus; (4) set camera blocking and many other duties.

**CAMERA NARRATING** To use the camera to supply information to the viewer which otherwise would have to be supplied verbally. (See also Aside.)

**CAMERA OPTICALS** Photographic effects which can be made in the camera as well as by optical printer. (See Special Television Wipes Section.)

**CAMERA REHEARSAL** Similar to a dress rehearsal in stage vernacular where all talent is present and in



# IN THE GREATER SAN FRANCISCO MARKET ...you cover more on **CHANNEL 4**



## KRON-TV COVERS THIS BIG MARKET...

- With a population of 3,600,000
- Spending 4½ billion dollars annually on retail purchases
- The eighth largest in set ownership

## ...SO COVER MORE ON **CHANNEL 4**

FREE & PETERS, INC. • NATIONAL REPRESENTATIVES

## BECAUSE CHANNEL 4 PROVIDES

- Maximum legal power operating at 100,000 watts
- Highest antenna in San Francisco at 1441 feet above sea level
- Low channel frequency insuring stronger signal
- Top-rated NBC and local programs

**KRON<sup>TV</sup> 4**  
SAN FRANCISCO



costume and the complete production is shot by cameramen for final check-up before telecasting.

**CAMERA REPORTING** Televising a program that has not been particularly adapted or planned for television. Also called newsreel reporting.

**CAMERA RIGHT-LEFT** Indication of direction in a setting as viewed from the point of view of the camera.

**CAMERA SHOTS** Definitions including vertical framing, plus abbreviations and related directions and symbols. (See Lenses.)

(1) *When referring to people:*

**Head Shots** Only the head, also called a BCU.

**Shoulder Shot** Shoulders and head, usually a CU.

**Bust Shot** Center chest, shoulders and head. Perhaps a MCU.

**Waist Shot** Waist, center chest, etc. Also AMS.

**Knee Shot** Knee, etc. (Cut just above knee.)

**Full Shot** Entire person.

**Long Shot** Shown from a distance.

(2) *For objects or groups of people:*

(These terms were formerly used to

describe shots of people also, but in this instance they are being replaced by the more specific terms listed above under No. 1.)

**CU—Close-up** Narrow angle picture limited to object or part of one object instead of a scene. No background.

**BCU or TCU—Big Close-up or Tight Close-up** Very narrow angle, usually just one feature of an object or subject so that it completely fills the frame with no extraneous material.

**MCU—Medium Close-up** Medium angle picture showing object and limited amount of background or setting.

**MS—Medium Shot** Wide angle showing objects and related material.

**FS—Full Shot** Shot revealing all parts of objects mentioned.

**LS—Long Shot or Establishing Shot** Full view in which figures or objects are smaller than frame and sensation of distance is achieved.

**FoS—Follow Shot or TR-TL—Truck Right-Truck Left** To follow the talent by moving camera and dolly usually, but sometimes this decision of how to follow talent is left to cameramen.

**RevS—Reverse Shot or Reverse Angle Shot** Meaning to pick up same subject or object as an existing camera, but from an exactly opposite angle; used for emphasis and changed viewpoint.

**2-S—Two-Shot** Composition of two performers or objects.

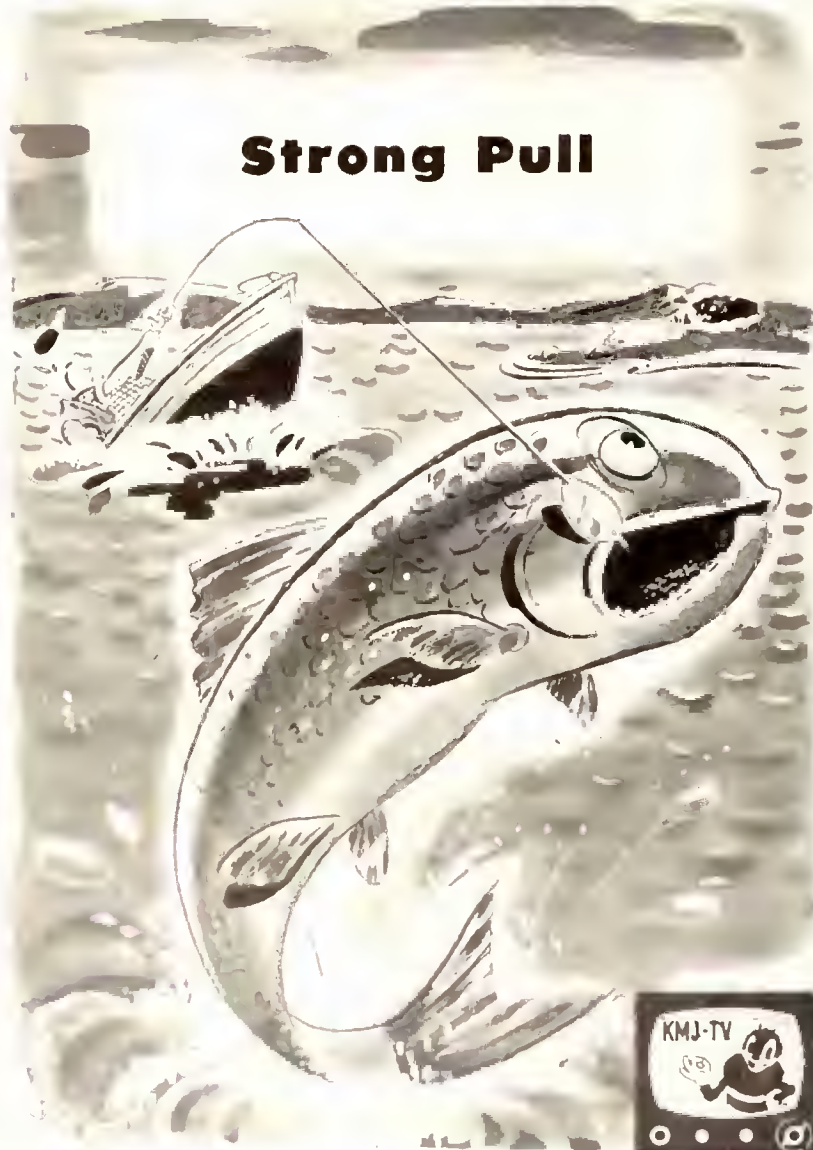
**3-S—Three-Shot** Composition of three performers or objects. The above two terms have an entirely different meaning on the West Coast where directors use them to indicate to cameramen the number lens on the turret to use in pickups.

(3) *Associate and miscellaneous camera shot variations:*

**DI-DU—Dolly-in, Dolly-up** Camera is moved toward talent for closer shot while on the air. This requires smooth coordination between the dolly man and the cameraman as cameraman must keep performers continually in focus. DI is also confused with dissolve in. (See DIS or Dissolve.)

**DO-DB—Dolly-out, Dolly-back** The camera is moved back by cameraman or dolly man. Movement must be smooth; otherwise it results in a jerky picture sequence on the air. Again, cameraman must keep performers continually in focus.

**PR-PL—Pan Right, Pan Left** Camera is turned horizontally to right or left over a scene, set or group, the cameraman keeping the people in focus. May involve the turning of the camera or may involve dollying. Pan shots are used to establish individuals in close-up in a group, the camera moving over



... keeps viewers tuned to

**KMJ-TV**

FRESNO • CHANNEL 24

the FIRST TV station in  
California's San Joaquin Valley

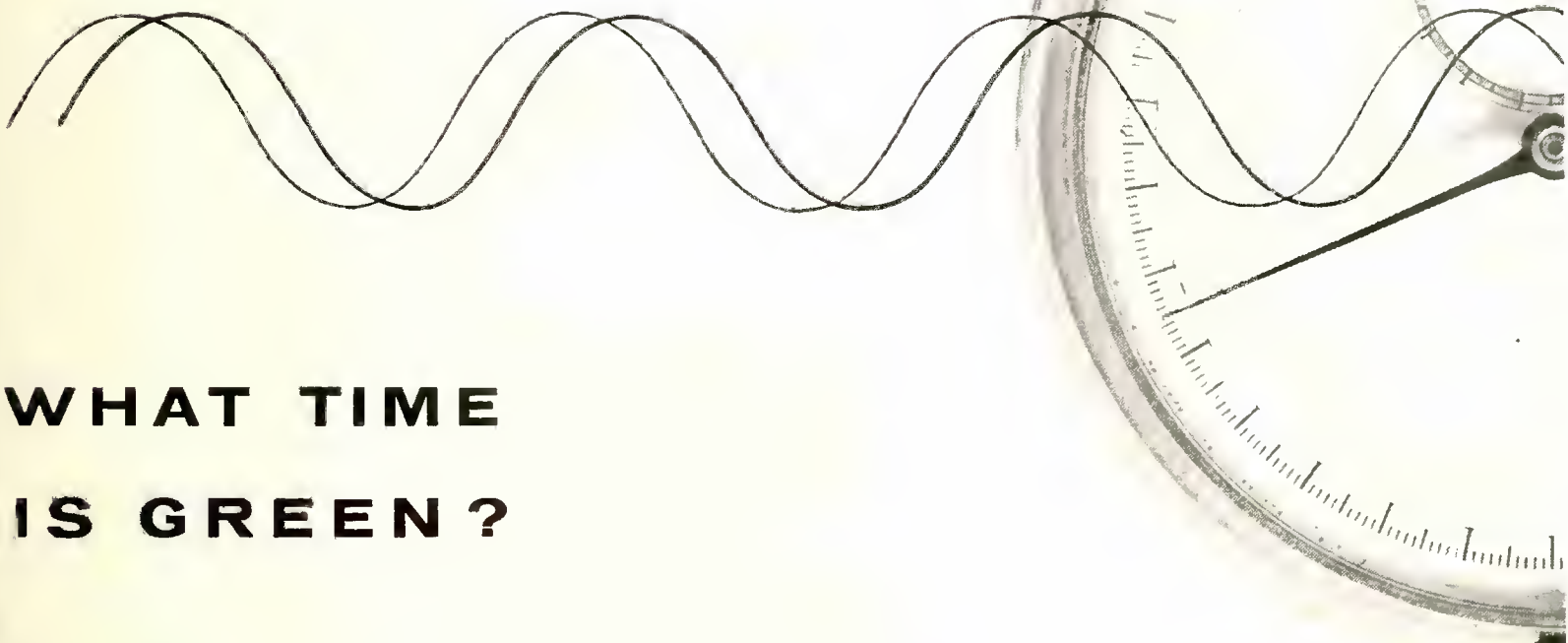
KMJ-TV pioneered television in this important inland California market. The strong pull of top local programming plus NBC and CBS network shows continue to make it this area's most-tuned-to TV station.\*  
*KMJ-TV is your best buy in the Valley.*

*Paul H. Raymer, National Representative*

\*KMJ-TV carries 24 out of the 25 top-rated nighttime programs, 6 out of the 10 top-rated daytime shows in the Fresno area. (March 1954 ARB report)







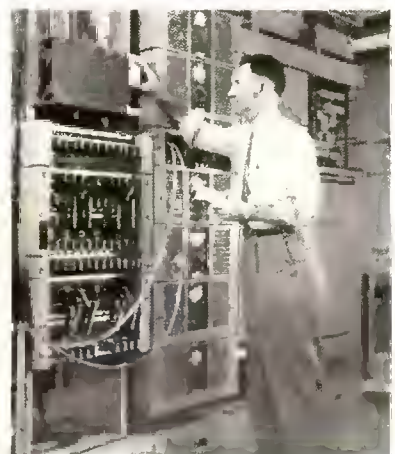
## WHAT TIME IS GREEN?

In color television, the colors on the screen are determined in a special way. A reference signal is sent and then the color signals are compared with it. For example, when the color signal is out of step by 50-billionths of a second, the color is green; 130-billionths means blue.

For colors to be true, the timing must be exact. An error of unbelievably small size can throw the entire picture off color. A delay of only a few billionths of a second can make a yellow dress appear green or a pale complexion look red.

To ready the thousands of channel miles in the Bell System television network for color transmission, Bell Telephone scientists developed equipment which measures delay to one-billionth of a second. Equalizers placed at key points along the network insure that the signals keep on one of the world's strictest timetables.

This important contribution to color television is part of the continuing effort by the Bell System — which provides the television network — to meet the industry's needs for color transmission facilities.



To keep colors true in television, equalizers that correct off-schedule signals are put into place at main repeater stations of the transcontinental radio relay system.

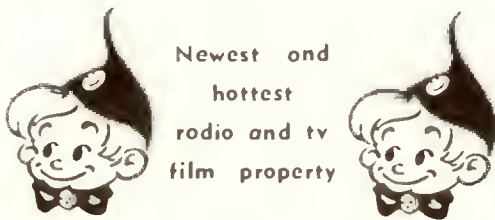
**BELL TELEPHONE SYSTEM**

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION.

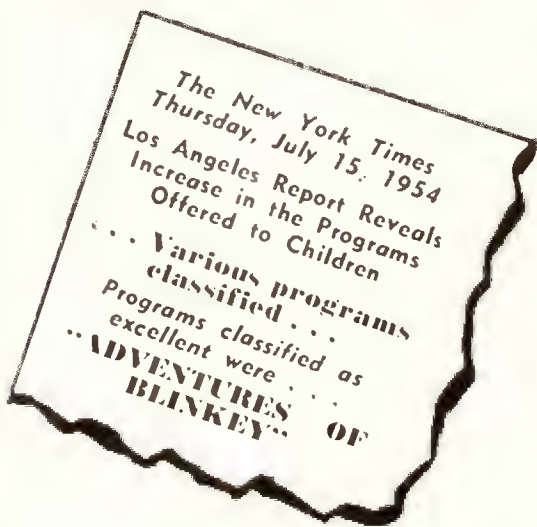




## ADVENTURES OF BLINKEY



Newest and  
hottest  
radio and tv  
film property



Officially Rated  
**EXCELLENT**

by National Association for Better  
Radio and Television



Top-rated for small fry  
between ages 4-12



26 Episodes completed  
26 Episodes in production



First-run in all markets  
but 20



Proved successful premium  
draw



FREE merchandising  
available



Integrated film commercials



For TV or radio



Cost range \$50 to \$250  
depending on market.



Wire, or phone today  
for free premium samples:



MURRAY KING, producer

**BLINKEY PRODUCTIONS INC.**  
106 West End Ave., N. Y. 23, N. Y.  
SUsaqueana 7-4429

and centering on each in turn. Also used to establish the relation of performer to objects.

**TU-TD—Tilt Up, Tilt Down** When camera is aimed up or down in a vertical plane, either to show objects above or below the action or scene. For instance, the height of a man can be established by first showing the viewers a shot or close-up of the man's feet. Then by tilting up (and dollying back slowly) the camera can show the dress and manner of a man, ending with a head shot or close-up of his face.

**BU-TD—Boom-up and Tilt-down** When the dolly boom-arm is raised and the camera is tilted down giving an overhead or downward view of subject. This shot is used effectively in commercials and where such things as a pianist's hands in action or objects lying on a table are to be picked up.

**BD-TU—Boom-down and Tilt-up** The dolly boom-arm is lowered (it can be lowered practically to floor level) and the camera is tilted up, getting an upward view of a subject. In tv an extremely interesting effect used frequently on dramatic shows.

**DIS or DISSOLVE** Bringing in one picture while dissolving out another; designates a short lapse of time, affects a smooth, restful, easy transition from one image to another and is also used for dramatic effect as dissolving from a photographic slide of a performer into the performer in the studio, giving the effect of a photograph coming to life.

*Superimposures:*

**Lap-Dissolve** Holding two camera pictures at half-lap so that each is seen on the receiver screen—used for trick effects, for transitional effects, for montage effects and for establishing locales.

**Oblique or Diagonal Dissolve** Holding one camera picture in the lower left-hand corner and second camera picture in the upper right-hand corner, and dissolving them in on the air at half-lap—used for trick or montage effects, particularly to show two people at different places talking to each other.

**Lateral Dissolve** Holding one camera picture in the left side of a frame, leaving the right side with a blank background, and holding the second camera picture in the right-hand side and dissolving them in on the air at half-lap.

**FI or Fade In** Gradually bringing up a picture from black level by turning up video gain—indicates a definite beginning such as fading in the title of a program and fading in the opening picture of a scene.

**FO or Fade Out** Gradually dimming a picture, i.e., going to black level by

turning down video gain—indicates a definite termination of chapter, scene, idea or picture sequence ending. The last scene of a play or program is usually faded out.

**Cut** (1) To stop action, cameras, music, etc. (2) **Cut To:** Switching directly from one camera picture to another. Indicates no lapse of time and usually speeds up action when used for dramatic impact.

**Three-to-one Ratio** Meaning do not have subject more than three times as large in one picture as in other, unless after special effect.

**CAMERA SWITCHING or MIXING** Control room operation by the technical director (TD) or video operator by which he switches camera channels on the air or mixes camera channels on the air by depressing controlling keys associated with the camera channels.



**CAMERA SETUP** The position and area in which the camera is placed. Once it is established this is referred to as the setup.

### CAMERAS (FILM)

**Combat Cameras:** Cameras designed primarily for hand-held shooting under combat conditions.

**Field Cameros:** A nonsilenced camera for shooting exterior scenes with a small production unit, where portability is of first importance.

**Hond Cameros:** A light field camera for emergency shooting.

**Studio cameros:** A large camera fully silenced and carrying every refinement needed for complicated shooting.

**CAMERA SHY** Usually refers to a person who is obviously self-conscious before the camera. As opposed to an individual who is camera-wise or a person who is able to exploit his or her consciousness of the camera.

**CAMPAIGN** A series of radio or tv ads or commercials shown at pre-determined intervals. Or may include any of the media set up under a plan to achieve a certain result.

**CANNED** Show or music that has been previously filmed, transcribed or received.

**CANS** Receivers and head phones worn by cameramen, stage manager.



Bonus from Mt. Washington TV

**\$18,990 BEECHCRAFT BONANZA**



Use America's only "3-state one-station TV network" and save — in just 32 weeks of a 10 minute show aired five times weekly — the cost of an \$18,990 Beechcraft Bonanza.

Average time costs run 54% less than the combined cost of the three TV stations giving next best coverage.



**COVERS THREE**

Mt. Washington's more-than-a-mile high TV station covers most of the three states of Maine, New Hampshire and Vermont. On the air in August.



**OUTREACHES THEM ALL**

Covers virtually all the families local TV stations do and reaches thousands of families they cannot reach. TV homes: 219,161 as of April 30 — RETMA

CBS-ABC

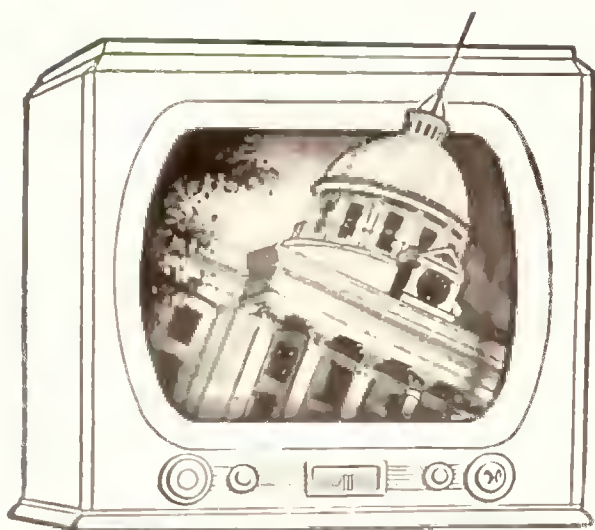
Mt. Washington TV

Channel 8

**WMTW**

Represented nationally by  
HARRINGTON, RIGHTER & PARSONS, Inc.





## WCOV-TV

Montgomery, Alabama

"CRADLE OF THE CONFEDERACY"

### PROGRAMS

WCOV-TV is a primary CBS affiliate but we also carry top flight programs from ABC, DuMont & NBC. 34 live studio shows are featured weekly on WCOV-TV.

### VIEWERS

We're 85 miles from the nearest television competition. Conversion is practically 100% and set ownership is almost 40%.

### AVAILABILITIES

We'll have to admit that the spot next to "I Love Lucy" and the "Pabst Fights" are gone but we still have some choice ones left.

ASK ANY RAYMER  
OFFICE FOR DETAILS



technical director in the studio and engineers on remote.

**CARRIER WAVE** Electronic wave over which impulses are sent. Tv utilizes two waves: one for sight and one for sound.

**CAST** (1) People who appear on the tv program not including musicians. (2) Process of selecting those who are to take the acting or speaking parts.

**CASTING DIRECTOR** Official in an agency or station responsible for maintaining records of actors who might be suitable for parts in tv.

**CATHODE-RAY TUBE** A receiver picture tube. The big tube.

**CBS** Columbia Broadcasting System. CBS TV—radio-tv network.

**CEL** (1) Rectangular sheet of transparent celluloid carrying one section of a drawing required in the making of an animated cartoon. The complete drawing is usually composed of several such cells placed one on top of the other, each of which can be replaced by its successor independently of the others.

**CENTER** (1) Direction to talent meaning the middle of the stage or set. (2) Command to cameramen for centering picture on tube, to obtain the most advantageous framing of person, group or object, allowing equal margin to right and left.

**CENTER UP, TO** To adjust the picture so that principal object is centered in the composition.

**CHAIN BREAK** Those commercials usually presented at the quarter and half show period between programs. In television these CB's are usually 20-second, eight- or 10-second station identification breaks.

**CHANNEL** Specific wave lengths: "a band of frequencies for transmitting tv." American tv uses a six-megacycle channel. The video is carried on the first four and a half megacycles, and the similar portion on the remaining one and a half cycles.

**CHARACTER or CHARACTERIZATION** Actor or actress with an older appearance and voice, 35 to 60, who can do dialects, or who has eccentricity of speech and visual characterization.

**CHARACTER JUVENILE** 17 to 24 years. Matching appearance and voice in dialect, or having peculiar youthful appearance and vocal quality.

**CHARACTER INGENUUE** 16 to 24 years. Matching appearance and voice in dialect, or having peculiar juvenile quality.

**CHARADE** To communicate an idea in pantomime fashion or through symbolic representation void of sound.

**CHEAT** Acting technique where performer "cheats" on perspective or normal position-relation to other performers or objects. A performer, for instance, would cheat in body position when talking to a seated companion. He would stand close against the chair, facing forward, inclining the head slightly toward the companion without actually looking at him. Thus the television audience would see both persons and they would appear in "normal" perspective to each other on the screen.

**CHEAT SHOT** Camera shot in which part of the subject or action is excluded from view in order to make the part which is pictured appear different from what it actually is. For example: If the camera was shooting a person sitting down to write a letter you may wish to show the contents of this letter as it is being penned. It would be impossible with the shot you have of the person writing to get a BCU of the contents of the letter as it is being written. Therefore, one solution would be to cut to a BCU of another person's hands writing the letter, his face hidden. This would pass as the person who had originally sat down to the task. This would be "cheating" or a "cheat shot."

**CHEMICAL FADE** When a fade in or a fade out has not been made on the negative while shooting a film a chemical fade may be made by dipping the film negative into a reducing solution. Opposite of fade reduced with optics. Chemical fades usually best for color.

**CHERRY PIE** Extra money earned by tv talent or personnel for doing something other than his ordinary work.

**CHINESE RIGHT, CHINESE LEFT** These terms pertain only to the center mechanism of the dolly camera which will rotate a complete 360° if desired, but normally rotate only 180°.

**CHIZ BIZ** Dubious practices suggesting bribery, special tv rates secretly made. Short for chiseling business.

**CHOREOGRAPHER** Director who plans and/or directs original specialty dance or ballet numbers.

**CHROMA** (See Special Color Section.)

**CIGARETTE DIRECTOR** Term adapted from movies describing (1) tv director who always has cigarette hanging from lips, and usually because of this fact is hard to work with or understand; (2) director who suggests actors use crutches such as cigarettes as a substitute for motivated nervous acting on days when the actors' hands seem to be getting in the way.



## a spot in the family circle

To the most important member of the household council—the homemaker—WCCO-TV is a trusted advisor. In her important decisions on shopping, buying home appliances and services, even in family relations, the Northwest homemaker has a habit of turning to that other member of the family...WCCO-TV.

What they see on Channel Four, they *believe*.

Take, for example: "AROUND THE TOWN" with Arle Haerberle, 3-3:30 p.m. weekdays. Top women's show in Northwest TV: June Pulse shows 70% more viewers than nearest competition in three-channel market. Participation, live or film.

Ask Free & Peters for availabilities.

### WCCO-TV

The other member of the family  
Minneapolis-St. Paul

### CBS





**CINCHING** To abraid or tighten coils of film on a reel by pulling the loose end while the reel is held stationary. This cinching usually damages the sound track permanently.

**CIRCLE IN** A film effect wherein an image disappears as it is replaced by another image from the center out.

**CIRCLE OUT** A film effect wherein an image becomes visible as it replaces another image from the outside in.

**CIRCLE WIPE** One scene appears as a small dot in the center of the screen and grows to full-screen proportions while the preceding scene simultaneously is covered. Circles can expand from small dot at center or contract from full-screen proportions down to small dot. Contracting circle usually gives feeling of moving forward; expanding circle seems to move the spectator back. Same technique can be used with square effect called "square circle."

**CIRCULATION** (1) Potential audience in terms of families owning receivers. One family for all practical purposes regardless of the number of sets it owns equals one unit of circulation. (2) The extent of the distribution of an advertising medium. Determined by the number of people exposed to it.

**CLAMBAKE or CLAMAROO** A shapeless program filled with uncertainties; rehearsals marked by errors, changes and failures. Likely to result in a bad performance.

**CLAP STICK or CLAPPERS** Usually two sections of flat wood hinged at one end. This is clapped at the beginning and end of a film take to guide editor in cutting sound track to match the television picture.

**CLEAN IT UP** Command to orchestra conductor to rehearse a musical number until it is perfectly rendered; or to a dramatic cast to remove all defects in action or presentation or delivery of lines.

**CLEAR A NUMBER or CLOSE THE RIGHTS** To obtain legal permission from publisher or other responsible sources (BMI, ASCAP) to use a specific musical selection or composition on the air.

**CLEAR TIME** To arrange with a station to purchase or provide time usually for a commercial program.

**CLIENT** An actual or potential tv advertiser.

**CLIENT SHOWMANSHIP** Anything done primarily to impress a client rather than to achieve results.

**CLIENTITIS** Term describing occupational headache caused by a sponsor's unwelcome interference.

**CLIFF HANGER** Usually a serial dramatic show played at a high pitch of excitement on a strong note of suspense, tension.

**CLIMAX** The high point of emotional intensity in a scene or show toward which everything that has happened before has been building. The climax is the pay-off.

**CLIP** A short length of film cut or "clipped" from a complete film or kine. These clips are used extensively in news and other shows as an inset or short scene.

**CLOSED CIRCUIT** Those shows, meetings, speeches transmitted by cable or microwave and fed to various stations or theatres but not telecast on the air. Some big fights and some

Notre Dame football games have used this closed-circuit method. Also big companies use closed-circuit tv for sales meetings. Examples: January 1954. The Ford Motor Co. carried its 1954 sales and promotion messages to dealers, distributors and salesmen in every major city in the country through closed-circuit tv. The presentation was staged in Dearborn, Mich. and piped into 31 theatres throughout the country.

**COAXIAL CABLE or COAX** Specially constructed cable used for transmission of tv signal because of its low loss of power at higher video frequencies. (See Microwave.)

**CODE NUMBERS** Identical numbers printed during the editorial process along the edges of synchronized positive picture and sound tracks, which provide sync-marks at intervals of one foot from the start to the end of a reel. Do not confuse with negative numbers.

**COINCIDENTAL SURVEY** To sample tv or radio audience program viewing or listening by telephoning audience during the time the program is on the air. Also called phone coincidental surveys. Companies operating in this area include Hooper, Trendex and Conlan. (For specifics and comparisons with other tv research techniques see Tv Ratings.)

**COLD** (1) A dramatic sketch played without benefit of background music. (2) Music or sound heard alone.

**COLD LIGHT** Light that contains relatively little red value. Produced by mercury-arc-vapor and fluorescent lamps. Accompanied by the production of much less heat than is produced by incandescents.

**COLOR** A conscious sensation in terms of three major attributes: (1)

# WMUR-TV

THE STATE STATION

VHF CHANNEL 9 MANCHESTER, N. H.

THE BEST SIGNAL—AND LOCAL COVERAGE FROM WITHIN THE MARKET

70% of entire New Hampshire population 105,000 TV families

PLUS Coverage of northern Massachusetts Lowell,

Laurence Haverhill, Fitchburg area..... 115,000 TV families

PLUS Coverage of south and eastern

Vermont ..... 15,000 TV families

Total PRIMARY coverage 235,000 TV families

**FOUR MILLION PERSONS  
LIVE IN THIS AREA**





**The Land of Milk and <sup>M</sup>oney is Not a Test Market!**



What's typical or average  
about a  
rich area of  
a million folks  
with exactly one  
TV station  
since March 1953  
... especially  
when that  
4 network operation  
has 100,000 watts  
on Channel 2?



Haydn R. Evans, Gen. Mgr.  
Rep: WEED TELEVISION



# KEDD

WICHITA KANSAS  
NBC • ABC

# 97

97% OF THE  
WICHITA TV  
AUDIENCE SEE  
TELEVISION AT ITS  
BEST ON KEDD

KEDD

CHANNEL

# 16

WICHITA

KANSAS

STANLEY M. BURWOOD  
President

REPRESENTED BY

Edward Petry & Co., Inc.

Brightness Measure of that light intensity radiated or reflected from objects. (2) Hue. The most characteristic attribute of color and determines whether the color is green, red or yellow. (3) Saturation. Freedom from dilution from white or that element which distinguishes strong colors from pale colors of the same hue; as red from pink. (See Special Color Section.) (4) That tv or film process by which a variety of colors is transmitted over the air to be picked up by other tv sets. (5) Indicates that a story has local atmosphere.

**COLOR CORRECTION** (1) The altering of the tonal value of colored objects by the use of filters, lights, shades, etc. (2) Also used in relation to camera length which has a close relationship with a prism, this relationship causing it to act similarly unless otherwise corrected. The violet rays will focus closest to the lens and the red rays farthest. It is under these circumstances impossible to bring all colors to sharp focus simultaneously. The combining of positive and negative lens elements of different types of glass in such a manner that the fault of one lens is corrected by the fault of another corrects for this general fault. A lens so corrected is called an Achromat.

**COLOR RESPONSE** In photography, the relative magnitude of the photochemical reaction of an emulsion or system of emulsions to light of different wave lengths falling within the visible spectrum. (See Special Color Section.)

**COMING ON COLD** To begin a show or a commercial without music, applause or any kind of introduction or build-up.

**COMING UP** Warning cue given to personnel and cast that in approximately 10 seconds the show hits the air (starts).

**COMMENTARY, NARRATION or VOICE OVER** Descriptive talk accompanying a silent show or film.

**COMMERCIAL PROGRAM** Radio or television program which is paid for and sponsored by an advertiser or other client; also called a sponsored program.

#### COMMERCIALS

**Film:** The commercial recorded on film either with sound on film or silent, or voice-over.

**Live:** Acted and narrated directly in front of television camera.

**Slides:** Still photographs, illustrations or posters, usually used as part of a live commercial or voice-over spot.

**Combination:** Any combination of the above.

**COMPATIBLE** The satisfactory recep-

tion of black-and-white pictures from signals broadcast in color on monochrome receivers without alteration. Also, aspect of compatibility relates to the satisfactory reception of regular black-and-white monochrome signals on color receivers without alteration of the receiver. (See Special Color Section.)

**COMPETITION** Programs taking place over rival stations or networks at the same time your show is being telecast.

**COMPLEMENTARY COLORS** They are red, blue and yellow. The colors which result from subtracting in turn the three primary colors from the visible spectrum. Technically the three complementary colors are minus green (magenta), minus red (blue green or cyan) and minus blue (yellow). (See Special Color Section.)

**COMPOSITE** A film on which both sound and picture appear.

**COMPOSITE SHOT or SPLIT SCREEN** Two or more shots shown on the screen at the same time. Used frequently for telephone scenes. Also known as double exposure or double printing in films where two or more shots are photographed onto the same strip negative.

**CONDENSER** Refers to special lens which collects light from a lamp and focuses it on a film or slide being projected. Lens in a spotlight which focuses light on subject or talent.

**CONDENSER MIKE** The small but long bean-like mikes frequently used for on-camera shots. Name is said to be derived from the small power tube which is practically built right into the mike or bean stem.

**CONFORMED DUPE** For color: It's a color dupe which has been printed by a masking technique to reduce degradation of color. The conformed dupe is then used for making release prints. In black-and-white printing, conformed dye means synchronized to superimposed subtitles.

**CONFLICT** Two (or more) rehearsals or performances scheduled for the same tv personnel at the same time.

**CONKING-OUT** When a camera or other equipment becomes inoperative because of a circuit or tube failure.

**CONSECUTIVE ACTION** Directions to follow one another in production time although not necessarily in dramatic time.

**CONSOLE** A control panel for sound used in recording and rerecording which enables the input from one or more microphones to be varied.

**CONSTRUCTION UNITS** (See Flats or Wings.) Stock structural units and architectural or plastic pieces.



# MR. SPONSOR MR. AGENCY-MAN MR. PRODUCER

In a few weeks, the battle for ratings will start in what is likely to be television's greatest season. You may have an important, expensive production to launch . . . or an established favorite to bring back in high gear. Right now, you're in the market for the biggest audience possible.

TV GUIDE's readership is an audience you will be interested in. It's an audience you can't duplicate elsewhere. It's made up of more than 2,000,000 set-owning families who are 100% interested in what you have to sell—superior entertainment.

Not only does the TV GUIDE audience constitute a large chunk of population in itself. It is the "cream" of the total television audience—the viewers who devote the most time to their sets, who take a genuine interest in what's playing, who's in it, and what's on next. It is the group responsible for establishing new trends in viewing. Corral this audience and you have the start of a superior rating.

High costs for production, talent and time are characteristic of network television. For network sponsors, a schedule of advertisements in TV GUIDE is a matter of simple economy.

To make your large expenditures pay off in still larger ratings this year, let the readers of TV GUIDE know at what time and on which channel to look for your show, and if it's a new show, what it's all about.

Start your schedule of program promotion advertisements in TV GUIDE's Second Annual Fall Preview issue. In a single issue, to appear Sept. 23 the editors of TV GUIDE will wrap up the entire television season, complete with an Alphabetical Index tailored to local time and channel. Your immediate decision to begin your schedule in the Fall Preview Issue will be more than justified by the handsome circulation bonus this special issue always brings.

A phone call or note to any of TV GUIDE's Advertising Offices will bring you all the details on this unique and inexpensive method of merchandising your program to viewers.

## *Fall Preview Issue Closing Dates*

National Section  
Four-color  
Two-color, Black & White  
Regional Program Sections  
Black & White

*Copy Due*  
August 13  
August 27

September 10

## *Advertising Offices*

NEW YORK—488 Madison Ave., Plaza 9-7770  
CHICAGO—6 N. Michigan Ave., WAbash 2-0366  
PHILADELPHIA—302 N. 13th St., LOmbard 3-5588  
LOS ANGELES—1540 N. Vermont Ave., NOrmandy 2-3101







## AS MY NAME'S JOE FLOYD

### • I'LL KEEP YOU BUSY STOCKING SHELVES!

We're sales closers by nature . . . Nord and Sheely and every last man and woman on my staff at KELO (radio and TV) Sioux Falls. We'll sell the daylights out of your product in lousy sections of four states (count 'em - South Dakota, Minnesota, Iowa, Nebraska) And our signal doesn't fade out even there. KELO's forceful merchandising will set a pattern that'll give you a format for bigger sales in every other market you wish to milk. Want that kind of sales fire? Let KELO ignite it for you.

# KELO

*and Radio*

Channel 11 - Sioux Falls, S. D.  
JOE FLOYD, President

NBC (TV) PRIMARY  
ABC • CBS • DUMONT

NBC (Radio) Affiliate

**CONSUMER ADVERTISING** Advertising which is directed toward those people who buy a product for their direct use or satisfaction.

**CONSUMPTION-TYPE PRODUCTS** Any of the products which are consumed or used up for personal satisfaction as opposed to raw materials.

**CONTACT PRODUCER** Usually an assistant producer furnished by station to assist director on a show. During rehearsal and at show time he represents the station network.

**CONTINUITY or CONTINUITY LINK** (1) The logical flow of action or smoothness of transition from one scene, set, story or idea to the next. Manner in which the individual scenes or shots are put together. (2) Audio or voice part of tv spot or program, or the complete script looking not unlike the pages of a play since it lists the speakers or actors and the lines they speak as well as camera shots, music, props, sets. Script applies usually to entertainment portion of show.

**CONTINUITY TITLE** (Also called a bridging title.) Those titles which frequently come between two sequences on time periods. It may be worded to assist the viewer in tying the story or action together.

**CONTINUOUS ACTION** Situation or sequence in which the action goes straight through without interruption, cutbacks, or cut ways.

**CONTRAST** Refers to the ratio of black to white portions of a tv picture. Pictures having high contrast have very deep blacks and brilliant whites, while a picture with low contrast has an over-all gray appearance.

**CONTROL ROOM** Studio facilities room from which director, producer and technical men control the selection, lighting, shading and transmission of the picture.

**COOKIE** A perforated flag with patterns such as leaves, branches, flowers which is set so as to cast a shadow on an otherwise uniform and monotonous surface. Cookies are sometimes opaque, sometimes translucent like a scrim.

**COOPERATIVE PROGRAM** Those programs frequently owned or controlled by networks which are telecast nationally and sponsored by a variety of advertisers, some local.

**COPY SLANT** The style or manner of presenting a tv message in contrast with the substance of the message.

**COPYWRITER** A person who writes tv advertisements.

**CORDING** To tie films together at perforations in order to identify and organize sections to be processed, joined and edited.

**CORE** The plastic or metal centers upon which film is wound. It is customary to store developed film negatives in rolls on cores, rather than wound on reels.

**CORNFIELD** A studio setup employing a number of stand or drop mikes.

**CORNY** Unsophisticated, simple, ingenuous, pure, innocent, genuine.

**COSPONSORING** When several advertisers participate in a single program and each advertiser pays a proportionate share of its cost.

**COST-PER-1,000** A figure used to evaluate the over-all impact of a tv presentation determined by dividing the total cost of a program by the number of homes or listeners tuned in thousands.

**COSTUME DEFINITION** Qualities in texture and design that make costumes stand out distinctly from backgrounds and surrounding objects.

**COSTUME PLOT** A descriptive list of the costumes, clothes, hats, jewelry worn by talent.

**COUNTER** Indicator on a film camera which shows how much film has been exposed or remains.

**COURTESY ANNOUNCEMENT** To credit an advertiser whose program and or time is taken or "recaptured" by the tv station or network for use for a special program.

**COVERAGE** The area in which a station or network of stations can be heard according to accepted engineering standards.

**COVER SHOT** (1) A wide-angle television picture to alternate (for contrast) with a confined close-up. (2) Extra scene photographed just in case it is needed.

**COW-CATCHER** An isolated commercial spot at the start of a show but within the sponsor's allotted time which advertises a "secondary" product of the sponsor not mentioned in the program itself.

**CRACK A LENS** Cover a portion of the picture with the lens turret.

**CRACK A MIKE** Open a microphone.

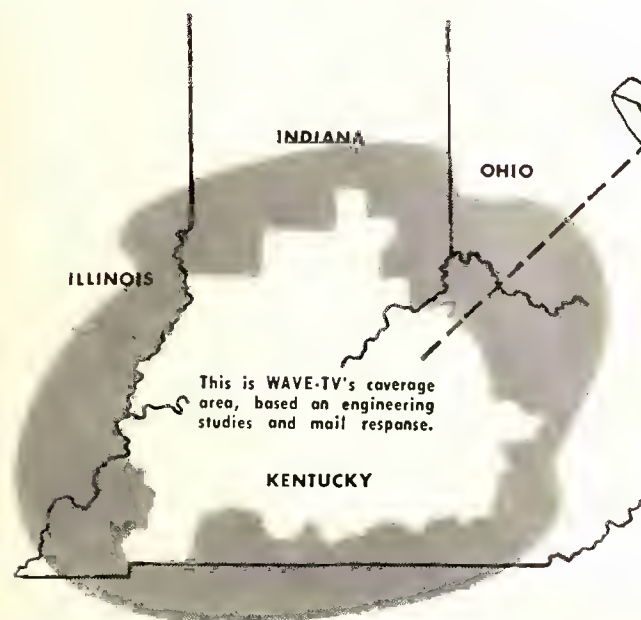
**CRANE SHOT** A camera mounted on the arm of a crane and moving through space, usually on a Sanner or Fearless dolly.

**CRAWK** Vocal imitator of various animals.

**CRAWL or TITLE ROLL** Barrel-shaped arrangement turned by hand crank so titles and credits move up regularly



# INVESTIGATING?



**P**rowl the data books if you wish — but **THE** way to find what TV station gives you the biggest audience in Kentucky and Southern Indiana is to **ASK YOUR REGIONAL DISTRIBUTOR.**

Don't take our word for it. Pick up your telephone and call your distributors in Louisville—

—and Evansville (101 air miles)  
—and Lexington (78 air miles).

Ask each, "What is your favorite Louisville TV station?"

This personal investigation will give you more real dope, at less cost, than any other "research" you can do. How about **DOING** it?

## WAVE-TV

CHANNEL **3** • LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES, Exclusive National Representatives.





## in RESULTS

Advertisers experience proves "REX's" ability to produce sales . . . the most accurate measuring stick of any promotional effort.

## in VIEWERSHIP

WREX-TV is favored by viewers in the WREX-TV "Grade A" area by better than a 2-to-1 margin. This fact has been brought out in an extensive viewership survey just recently completed. This dominant leadership results in a far lower cost-per-thousand . . . making WREX-TV your "best buy".

Serving The Rockford-Madison Area



ROCKFORD - ILLINOIS

NETWORK AFFILIATIONS  • ABC

REPRESENTED BY  
**H-R TELEVISION, INC.**

from bottom of screen to top and disappear.

**CREDIT** Commercial passages, either sight or sound, in the playing script which mention the advertiser or his product, or acknowledge sources and ownership of various program material.

**CREDITS or CREDIT TITLE** Title placed at the beginning or end of a tv presentation recording the name or names of talent, technicians or organizations concerned in show's production.

**CREEPER or CAMERA HOG** Talent who can't hold position and inch close to camera or mike during show.

**CREEPING TITLE** (See Crawl.) Title which moves slowly upwards on the screen as it is being read.

**CRISIS** That point in a dramatic production when the forces in conflict can no longer avoid a meeting or a showdown.

**CROPPING** To trim off or mask out a portion of a photograph or slide.

**CROSS-CUT** To alternate in camera angle so that when shooting two individuals for a split screen or composite shot they face each other.

**CROSS-FADE** (Audio) Where effect, sound, music or otherwise is faded out while simultaneously another sound is faded in. This technique is commonly used to make transitions between dramatic scenes.

**CROWFOOT** Device, usually three-legged, placed under camera and tripod to prevent slipping.

**CRUTCH** Any hand prop used by a performer (cigarette, cane) to hide nervousness. The old malady of too many hands with no place to put them. A poor substitute for a good actor.

**CU** Close-up shot. Narrow angle picture. (See Camera Shots.)

**CUCALORUS-CUCKOOLORUS-COOKIE** A screen or filter used on a television spotlight to create a special shadow, shape or design on a backdrop on a blank wall. Some of the designs are:

*Dante:* Fiery pattern

*Coldy:* Sun effect

*Maizie:* Fluffy

*Ozzie:* Circular effect similar to target rings

*Venie:* Venetian-blind effect

**CUE** A line or signal by sight or sound for the start of show, music, narration, action.

**CUE IN** Generally a production term used by sound engineers or other control room personnel, a direction from

the control room to the studio to "cue in" some action.

**CUE BITE** To start your speech or action before the previous talent has finished his part.

**CUE SHEET** An orderly tabulation of program routine containing all the cues and frequently all the hand props.

**CUE SHEET TIMING** Where the complete script of show has exact time indicated at which different actions take place and the exact time allowed for those actions.

**CUFFO** Donated work or talent without pay, or on the cuff, sometimes on speculative basis.

**CUMULATIVE EFFECT** A term designating the theoretical building up of goodwill and desire for a product or service through a series of radio, tv or other advertisements.

**CUMULATIVE TIME** Also sometimes called running time. Total time elapsed since show hit the air.

**CUSHION** Dialogue, music or sound of variable length inserted in a program to enable director to use or delete to end show on time.

**CUT** An order to stop all action or specific action such as "cut camera". (See Cut-To under Camera Shots.)

**CUT BACK** To return back to previous action or something previously shown.

**CUT-IN** (1) Local copy inserted in a network, film, kine, or live (but not local) show. (2) Shot of any object which is inserted into action of scene, such as a telegram, news item, a clock. Also known as insert.

**CUT ON MOOD** To switch camera shots on stimulated feeling or atmosphere.

**CUT ON MOTIVATION** To switch camera shots according to action.

**CUT-CUTS—OVERS** (A) Lengths of shots not used, cut-outs and whole shots or takes not used. Overs in films may be retained for library. (B) When applied to animation, the use of small cut-out figures, usually jointed, which by means of calibrations may be made to assume successive positions prescribed in a shooting script. When photographed a frame at a time, they give the illusion on the screen of continuous movement.

**CUTS** Portions of program script which can or are to be eliminated before (or even during) the performance.

**CUTTER** After the editor decides how, where and when a film or kine is to be cut and joined the cutter then carries out the mechanical part of the editing process.



# No matter how you look at KTVU's market---

## IT'S IMPORTANT!

***Any one of the following three areas is  
an important TV market by itself!***

***COMBINED - - population-wise - -***

***they total California's third largest  
market!***

**SAN JOAQUIN COUNTY**  
*Stockton*

1. Unduplicated coverage of San Joaquin and Stanislaus counties  
*San Joaquin County*

*227,000 Population*

*92nd market out of top 100  
(NBC research)*

Add *Stanislaus County*  
*Combined Counties*  
*Combined San Joaquin  
and Stanislaus counties  
would equal a market*

*144,000 Population*

*271,000 Total Population*

*63rd (estimate—out of top 100  
Sales Management)*

**SACRAMENTO COUNTY**  
*Sacramento*

2. *Sacramento county*

*336,000 Population*

*72nd market out of top 100  
(Sales Management)*

Add *Alameda — Contra Costa —  
Sutter — El Dorado —  
Placer — Merced — Solano —  
Tuolumne — Glenn — Yolo  
Calaveras — Colusa — Amador*

3. *Continuous counties—partial and full county coverage—  
13 counties—pro-rated  
population total over 400,000 Population*

Add

**Grand total within KTVU's effective signal area!!!!**  
**over 1,000,000 population!!!!**  
**over 100,000 UHF homes to date!!!!**

One-Half Million  
Watts From Half-  
Mile in the Sky!

# KTVU

**36 NBC-TV**

**Represented by George P. Hollingbery Company**





That's right! In southwestern Pennsylvania, 1 buy covers 3 markets when that one buy is WJAC-TV, Johnstown. You get the buying-minded Johnstown area PLUS Pittsburgh and Altoona! No idle claim is this . . . Hooper shows WJAC-TV . . .

**FIRST** in Johnstown  
(a 2-station market)  
**SECOND** in Pittsburgh  
(a 3-station market)  
**FIRST** in Altoona  
(a 2-station market)

If you want to enjoy the sunshine of more sales—and not get burned on your budget—choose the 1 that covers 3 . . .



Get full details from your KATZ man!

**CUTTING** The elimination of undesirable motion, film or action to reach a finished product.

**CVC** Chorus, verse and chorus of a musical selection.

**CYC** Nickname for cyclorama, a canvas backdrop usually hanging in folds around edge of studio to simulate broad reaches of distances or various background effects.

## D

**DAMPEN THE STUDIO** To introduce sound-absorbent devices like rugs, draperies into the studio to perfect the quality of sound; also, to apply fixed sound absorbents such as spun glass to walls, floor, ceiling to absorb sound.

**DAMPING CONTROL** A control which aids in removing the horizontal distortion bulge which may appear on the left side of picture.

**DAWN PATROL** Engineers, announcers, talent who put on the morning programs at tv station.

**DB** Delayed telecast of a live show (by film or kine).

**DEAD BOOK** The file of program material which has already been telecast.

**DEAD MIKE** Microphone which is disconnected.

**DEAD PAN** To read a line or carry out action without emphasizing it by any expression.

**DEAD SPOT** Also known as "black space" when a show is supposed to be on the air but for some reason is not.

**DEADLINE** The final date at which tv material must be ready for the next step.

**DE-BURN** The process of focusing the television camera on a flood light or a bright surface to obliterate an image "burned" in the picture tube by over exposure.

**DECIBEL** A unit of measure for sound volume.

**DEFINITION or RESOLUTION** Degree of reproduction of the detail of an image, scene, sets and/or background after transmission through complete tv system to receiver or monitor.

**DEFOCUSING or OUT-OF-FOCUS DIS-SOLVE** Transition achieved by throwing one camera out of focus until the image is unrecognizable, then "cutting" to the next camera, equally out of focus and bringing it into focus revealing new image.

**DEGRADATION** The deterioration of the image from the original scene to the filmed or kine reproduction, or from the latter to some more removed image arrived at by duplication. Such degradation may be in terms of contrast, color, resolving power or other characteristics.

**DEPTH OF FIELD** The distance between the points nearest and farthest from the camera which are acceptably sharp.

**DEPTH OF FOCUS** The distance through which the lens of a camera may be moved without throwing a given object out of focus.

**DIAL SHOPPER** Person who tunes in more than one tv or radio program to select the particular program most pleasing to him.

**DIALOGUE** A conversation between two or more persons. Generally refers to the spoken part of a script, the dialogue.

**DIAPHRAGM LENS** That adjustable opening, usually placed between the elements of the camera lens to alter the amount of light reaching the film. Also called an iris because its action resembles the iris of the eye.

**DIARY METHOD** A method of measuring the viewing or listening audience in which the listener keeps a record of channels or stations and the programs heard over a period of time. Research firms using this technique include Videodex, American Research Bureau and Tele-Que. (See Tv Ratings.)

**DIFFERENTIAL FOCUS** Method by which main item of interest in shot is captured in sharp focus, the remainder of the subject being out of focus.

**DINNER or DINNER BOARD or BANKS** A central system of controls to lower or raise power and thereby the light intensity of tv or film lights connected to this board.

**DIORAMA** Miniature setting usually complete in perspective used as a means of establishing large locations impossible to construct in the television studio.

**DIRECTIONAL** A term applied to certain optical and acoustic devices (screens, loudspeakers, exposure meters and microphones). Denoting a limitation of the angle of reflection, radiation or acceptance.

**DIRECT VIEWING RECEIVER** Most prominent type of tv receiver where picture is viewed directly on the end of the kinescope tube.

(To be continued in next issue)

**SPONSOR**



# Sweetest short <sup>SUCCESS</sup> story ever told...



NOVEMBER, 1953 — M and M Candies, through their agency, Roy S. Durstine, Inc., buys the half-hour Saturday morning kid show "Johnny Jupiter" on WSM-TV.

APRIL, 1954 (6 mos. later)—M and M's business up 250% in this area, with jobber orders up as much as 600% in some cases.

Don't take our word for it. Ask O. B. O'Bryant, M and M's District Representative here. Then steer your clients with drooping sales and dragging inventories to Irving Waugh or any Petry man for the full story of WSM-TV sales boosting potentials.





# COVER NORTH CAROLINA'S

RICH, GROWING \*

"GOLDEN  
TRIANGLE"

WINSTON-SALEM  
GREENSBORO  
HIGH POINT

WITH

# WSJS

TELEVISION

CHANNEL 12

\* A 24 COUNTY  
MARKET WITH  
RETAIL SALES OF  
\$1,028,000,000

(Sales Management 1954  
Survey of Buying Power)



Interconnected  
Television Affiliate

National Representative:  
**The Headley-Reed Company**

## UHF FACTS

(Continued from page 47)

ing in the central city of the market. In the case of cities that get strong fringe reception of vhf, like Atlantic City, they are counted as uhf-only despite vhf competition.)

In terms of stations, at presstime, this is the situation: There are 390 tv stations in the U.S. and its possessions. Of these, actually 373 are in the continental U.S. and are commercial stations. Of this group of 373 stations, 119 are uhf stations which means that about one out of every three commercial television outlets in this country now on the air is a uhf station.

Uhf is also growing as a factor in the tv home counts. Last November, when A. C. Nielsen made a set count for CBS TV, uhf homes amounted to 4% of the tv home total. In January, Martin Codel's *Television Digest* set the mark at around 7.5%. Late last month, NBC TV made an unofficial guess that uhf homes now amounted to "about 10%" of the total. This figure is still growing rapidly. The RETMA calculates that about 20% of all tv receivers now being manufactured are geared for uhf as well as vhf.

The number of cities in which uhf and vhf stations compete directly, apart from any "outside" competition, is likely to go up. By the FCC's 1 July count, there were 58 uhf channels in 37 of the top 100 markets still going begging. Since all of the first 35 and about 75% of the rest of these top 100 markets have vhf outlets, opening up of these uhf channels will create additional intermixture.

Summed up, the situation looks like this:

1. Uhf is currently in more than four out of 10 tv markets, and the figure is likely to go higher rather than lower.

2. About one in 10 tv homes in the U.S. is already equipped to receive uhf.

3. Uhf is far from being an ubiquitous factor. But it is in so many markets that sponsors can hardly avoid making "Shall we buy uhf?" decisions any more.

**Conversion:** This is the great bugaboo that faces the uhf broadcaster in intermixed areas. It has its basis in the fact that a vhf set can't receive uhf signals without modifications in

antenna and tuner. In a uhf-only market that is untouched by vhf signals of any kind, the problem doesn't exist; everybody buys an "all-wave" receiver or one that is adapted for uhf before it's sold. But in a market where a uhf station goes on the air in competition with an existing and popular vhf station, viewers must be persuaded one way or another to add a converter. Uhf is thus at a disadvantage: viewers must plunk down anywhere from \$25 to \$100 to add the new program source.

How quickly viewers convert depends on how much incentive there is to do so; nobody can force viewers to add a uhf tuner. Roughly speaking:

1. Where there is plenty of program choice on vhf channels, viewers drag their feet in making the change. Sometimes even if the uhf carries network shows viewers aren't quick to convert. A prime example of this is WFPG-TV, a uhf outlet that recently suspended operations in Atlantic City. Although the station started out with all four networks, it ultimately lost 33 half hours weekly of network shows through cancellations. Said the station: "Super-power metropolitan market vhf stations 60 miles from Atlantic City established a concept of coverage generally satisfying television viewers."

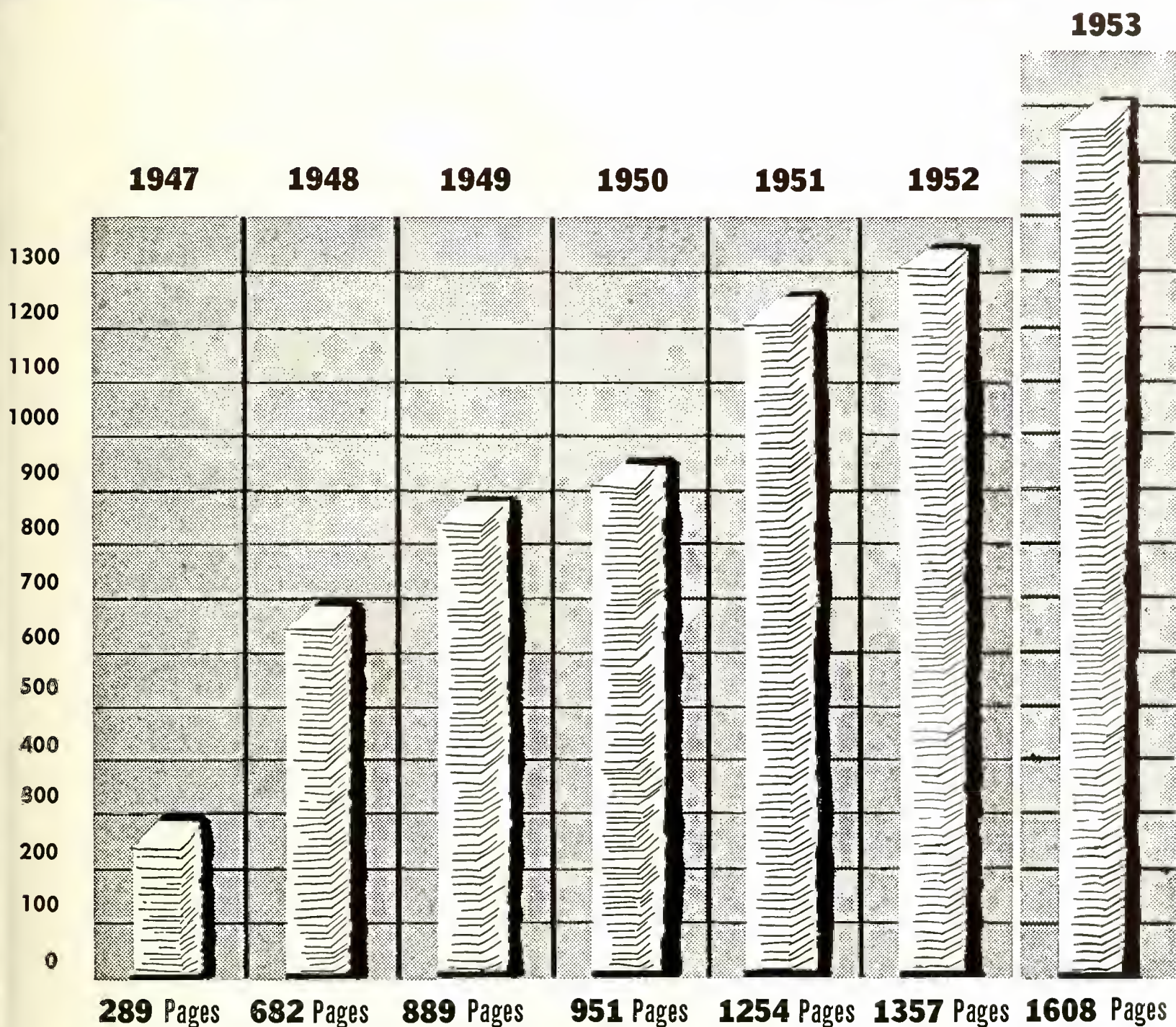
2. Where network programs shift to a uhf outlet in an area where viewers cannot get the same shows on nearby vhf outlets, the story is quite different.

Timebuyers make day-to-day decisions based on conversion figures such as those published by American Research Bureau. ARB, which has made four studies of intermixed vhf-uhf areas, reported recently that where a uhf station is in against one existing vhf station, in six months there'll be an average of 65.4% conversion. Where the uhf is in against two vhf outlets, the figure drops to 40.4%. Where the uhf competes with three or more vhf outlets the conversion rate in six months is only 27.5% on the average.

Stations urge that tv buyers should no more use conversion percentages blindly than they should use ratings as the sole yardstick in buying a station. "A conversion percentage," uhf stations say, "should always be viewed in the light of 'percentage of what?'" Obviously a uhf station that has achieved 90% conversion in a market of 50,000 tv homes is not serving as large an audience as one that has got-



# BUILDING!



## SPONSOR

*The magazine radio and tv advertisers use*



*SPONSOR builds on a solid basis. Our policy: turn out useful issues and the advertising will follow. This common-sense approach to tv and radio trade paper publishing has appealed to station advertisers increasingly since our first issue in November 1946. Our promise for 1954: new, improved use departments, more use articles for buyers of radio and television.*



ten, say, 40% conversion in a market of 500,000 tv families.

The growth potential of time slots on uhf stations, the uhf operators feel, varies considerably. And ARB's conversion figures (see above) seem to bear this out. If a uhf station is up against considerable vhf competition and lacks program ammunition with which to do battle, conversion rates are likely to drag. But where there is little vhf competition, a time slot may improve rapidly in value as conversion rates go up, spurred on by the desire of viewers to watch a solid lineup of shows on the uhf outlet.

**Network affiliation:** The majority of uhf stations with network affiliations carry their network programs on a per-program basis. That's because only about three uhf stations are in the basic "must buy" category of network program lineups. Most uhf stations are secondary or supplementary outlets, due to market size or set conversion rates.

The problem here is very similar to that harassing uhf stations in the national spot tv field. When an agency is riding close herd on client costs in network tv, every station added to the lineup must be justified on the basis of such factors as ratings, audience sizes and cost-per-1,000 homes.

On "long list" network buying, where the client is trying to get the widest possible exposure for a network tv show with cost a secondary matter, uhf stations come in for a share of business. But in "short list" purchasing, where the lineup consists mainly of the "must buy" stations and a few extra outlets, uhf stations are often passed over by agencies who feel they're not yet competitive enough to

warrant being in the list.

Result: Most uhf stations don't carry as much network programming as vhf outlets in intermixed areas, although uhf stations in uhf-only areas often carry a full load.

According to the FCC, in intermixed cities over 250,000 population, the median vhf outlet carries 37 hours a week of network programs while the median uhf outlet carries only about 19 hours.

This is what a number of uhf broadcasters (some of whom asked that their names be withheld) told SPONSOR about networks and uhf:

From WCOV-TV, Montgomery, Ala.: "Since our station is the only one

★ ★ ★ ★ ★ ★ ★ ★  
 "I think I see a growing confidence among students of business conditions that we can maintain a continuing increase in our standard of living. Certain kinds of readjustment are not escapable if we are to remain sound and healthy but we ought to be wise enough to accomplish them without plunging ourselves into major and widespread liquidation. During the past year or two one of our solid accomplishments has been an end of dependence upon continually rising prices for the stimulus to our well-being. Wages have gone up . . . while prices have been about unchanged across-the-board. This means a substantial increase in real income, in the standard of living and in the market for the goods we can produce."

HENRY B. ARTHUR  
 Economist  
 Swift & Co.  
 Chicago

★ ★ ★ ★ ★ ★ ★ ★  
 in the market we have all four networks. We have a primary affiliation with CBS and expect to retain it."

From a uhf station president in the Southwest: "One helluva problem."

From WJTV, Jackson, Miss.: "Basic affiliation with CBS and national representation by the Katz Agency show that uhf stations can be recognized and can be treated with equality where the individual station's efforts and standing earn that recognition."

From a v.p. of a California uhf station: "We have no network affiliation problems. We are a basic ABC affiliate and currently carry many of the top CBS programs. There has seemed to be some reluctance by some network sponsors to enter this uhf market; however, this too is rapidly breaking down."

From an executive of a Texas uhf outlet: "Network officials seem to feel that people watch vhf and horses watch uhf."

From the general manager of a uhf station in Kentucky: "We are unable to get a basic contract. All programs carried had to be submitted to one of the vhf stations in town, first on a live then on a delayed-broadcast basis, before consideration could be given to our outlet."

From Arthur L. Gray, station manager, WIRK-TV, West Palm Beach, Fla.: "No problems as yet. We are presently affiliated with ABC and Du Mont. A vhf is coming into the market very soon and so far we have no indication of whether we will lose our network to the vhf station."

From William F. Craig, v.p. of WLBC-TV, Muncie, Ind.: "We were able to obtain affiliation agreements with all four television networks. To this end, we prepared a great amount of factual data concerning population, incomes, retail sales, etc. It was our premise that a television market must be considered not from the size of the city from which its programs originate but upon the population, retail sales, etc. of its potential coverage area. I believe many of the stations that have claimed to have difficulty in obtaining a network affiliation perhaps may not have properly presented their case to the networks."

**Outlook:** What's ahead for the commercial future of uhf?

There are indications now that uhf may get a helping hand from government. After the recent series of Senate subcommittee hearings on uhf in Washington, the problem has been handed to the FCC for further study. A special committee is expected to be formed soon to look over possible re-





# ASK YOUR NATIONAL REPRESENTATIVE

*You're on the verge of a decision, and a problem.*

*What business papers to pick for your station promotion?*

*It's no problem to kiss off, for your choice can have a telling effect on your national spot income.*

*But where to get the facts?*

*The answer is simple. Ask your national representative.*

*He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.*

*His is an expert opinion. Don't overlook your national representative.*

## SPONSOR

**The magazine radio and tv advertisers use**



shuffling of uhf and vhf frequencies to give many uhf stations a more competitive position. And, there are moves afoot to remove the excise tax on all-wave (uhf-vhf) tv receivers, allocate "booster" sub-stations to uhf outlets for increased coverage and to step up the number of tv stations any one broadcaster can own to include more uhf stations.

On the advertising front, agencies are beginning to place more spot and network business on those uhf outlets which are already showing sizable audiences, conversion rates (in mixed markets) and competitive costs-per-1,000.

There's practically no indication anywhere that uhf, as a whole, is going to fall. On the other hand, the signs seem to point toward a continuing growth of uhf along the lines of its present development. Time, most experts feel, will solve many of the present uhf difficulties. For some broadcasters, time may bring a cruel solution: bankruptcy. But for most uhf stations time will bring an opportunity to improve programing, both national and local, and to win a firm foothold in the tv advertising medium. ★ ★ ★

## DOESKIN ON THE AIR

(Continued from page 43)

3-4 p.m. time period, Doeskin's message started to appear on Thursdays at 3:30 p.m. To make its broadcast advertising program even more effective, early in 1954 Doeskin decided to go alternate weeks on Kate's show and add Robert Q. Lewis on 204 stations of the CBS Radio network (Saturday, 11:45-12 noon) to its national coverage. Robert Q. delivered the Doeskin message on network radio for 13 weeks starting 3 April 1954.

Doeskin liked Lewis' special but "sincere" approach so much that it has picked him to spearhead its network tv efforts for the 1954-'55 season. Starting 13 September, the firm will sponsor a 15-minute segment of his new Monday-Friday 2-2:30 p.m. show on CBS TV. Doeskin's segment will be on Friday 2-2:15 p.m. (The Kate Smith show's off the air.)

Doeskin in its consumer advertising tries to get across the idea that Doeskin is the quality tissue. The copy points it uses in order to accomplish this are comprehensively covered in a "copy platform" sheet from which Robert Q. Lewis works to deliver the commercials in his own style. Copy points are as follows:

So—o—o—o gentle.

Softer.

Stronger.

More absorbent.

Don't scratch or irritate the way ordinary tissues do.

No skin's too tender for Doeskin.

See their sparkling whiteness.

400, not 300 tissues to a box.

Never contain any harsh particles.

No harsh chemical additives.

Completely integrated . . . from finest spruce pulp in our own pulp mills to the very finest quality tissue . . .

Doeskin is the quality tissue—the standard for all the industry.

Look for Dottie Doeskin.

On the Kate Smith show, the gentleness, softness and absorbency of the tissues were stressed in a stop-motion puppet film featuring Sam Sneeze (a gentleman with a very large, very red, very irritated nose) and Dottie Doeskin, the company trademark. Sam complains (with stuffed nose):

"Doggone these scratchy tissues! They hurt my nose! They're driving me wild . . . WILD!"

Dottie Doeskin appears, says

soothingly: "Try Doeskin tissues . . . they're so—o—o—o gentle."

Sam snarls, "No tissue is gentle enough for my tender skin!"

Whereupon Dottie replies, "No-skin's too tender for Doeskin. You'll love the gentle softness of Doeskin tissues. Baby's skin loves Doeskin, too."

By stressing quality, Doeskin states that it is operating on the theory that there are enough people around who are quality-conscious and who are willing to pay a little higher price for a better product. Its sales are evidence that the company is probably right.

But in order to sell any product, whatever the price, it must be easily available and visible to customers in the retail outlets. Doeskin is well aware that mass displays of a product in a super market sell better than merchandise crowded on shelves. It has been able to get such displays in numerous outlets on the strength of its air advertising and goodwill building with wholesalers and retailers.

Mass displays are vital also because tissues are very much an impulse-purchase item. In a survey made by du Pont in 1950 of types of purchases made in supermarkets (in which products were broken down into purchases "planned," "generally planned" and "unplanned") it was found that 65.4% of all "paper towels, tissues and napkins" were "unplanned" or bought on impulse. They were the second-highest impulse item, candy being first.

Sales leader in the Doeskin family is the box of 400 sheets (200 two-ply). The tissues are also available in boxes of 200 sheets, 250 "deluxe" colored tissues, 500 sheets and a family pack of 1,000 sheets. This last was introduced to the public in December 1953. Doeskin feels the "giant" size has great possibilities. Company executives are excited about current plans in the making to give it a special sales push. It retails for 79c a package.

Doeskin sells both luncheon and dinner napkins but it is the dinner napkins that get radio-tv advertising. They are large-sized napkins (about a foot-and-a-half square) and a package of 60 sells for 49c. Here, too, the "quality" and "luxury" appeals are stressed. An excerpt from one of the commercials delivered by Robert Q. Lewis on radio runs:

"I've discovered that many times, what we think of as luxuries are actually economies. That's certainly true



**WTRI**  
ALBANY SCHENECTADY TROY

*delivers*

**93,515**

**UHF Sets**  
in the  
**Nation's**  
**32nd**  
**Retail Market**

SEE YOUR  
**HEADLEY-REED Man**



of wonderful Doeskin dinner napkins. They're much heavier, much stronger . . . and much more absorbent. And it is just these luxury qualities that make these napkins truly economical. Because a Doeskin dinner napkin doesn't crumple . . . or fall apart in your hand. And it will never leave lint on your dark clothes. It's strong enough to last and last . . . from the start to finish of the meal, you need only one Doeskin dinner napkin."

In addition to its network efforts, Doeskin has tie-ins with over 50 audience participation shows on radio and tv stations all over the U. S., has been able to obtain additional retail distribution on the strength of these shows in many markets. (For instance, in Grand Junction, Colo., the KEXO quiz program *Money for Music* paved the way for retailer support by giving away and plugging Doeskin products.)

Actually, broadcast advertising is nothing new to Doeskin, has played a big part all along in the firm's consumer approach. In the words of Doeskin president, Emanuel Katz, "Air media have been the backbone of our selling campaigns ever since the Doeskin name was adopted. We used spot radio to introduce it and were very happy with the results." (Doeskin tissues first appeared in 1947; the company name was changed to Doeskin Products, Inc.—from San-Nap-Pak Manufacturing Co.—in 1949.)

The air media used at the outset were both spot radio and local tv. The firm started in radio in 1947 using jingle announcements on a few stations. In 1949 it started to buy participations in such programs as *The Housewives' Protective League* in major cities (such personalities as Paul Gibson, John Trent, Lee Adams). *The McCanns* on WOR, New York. Marjorie Mills in New England. Doeskin liked these programs because their products "got a good 'personal' commercial from air personalities who had an extremely loyal audience of women." All in all, the Doeskin message was heard in about a dozen cities on these programs over a period of about two years.

Also in 1947, the company dipped an experimental toe into tv in New York, using Jack Eigen in an early-evening interview show on WABD for a few months.

It was in 1949 that Doeskin started

to sponsor the very articulate Eloise McElhone in a 15-minute stanza on WABD (later on in the sponsorship, the show was switched to WCBS-TV). This venture proved quite successful for Doeskin, especially since Eloise was quite willing to supplement her on-the-air support with merchandising efforts for her sponsor. She went all-out, made personal appearances at large stores, at super market openings and other places Doeskin felt would be advantageous. There were special gimmicks on each occasion, like giving a prize to the first customer who could spot Eloise in the crowd. Naturally there was much attendant publicity, which Doeskin didn't mind a bit.

Doeskin was so pleased with Eloise that they wanted to run her show on more stations. So they made kines of the program and started to place them on from six to eight stations in major cities—in all of which they were then also using spot radio. But there were flies in the ointment. First of all, the kines were generally poor quality; then the time they managed to clear on the stations was often quite undesirable—late at night for example. (Doeskin prefers the daytime hours.)

The firm sponsored Eloise until early 1952. Then, just about that time feeling a growing need to expand its advertising, it made its initial network tv venture. It took participations in the *Today* program on NBC TV, let Garroway extol the virtues of Doeskin to morning viewers for about 11 weeks.

Then, in the spring of 1952, Kleenex slashed retail prices, Doeskin launched its distribution-building "Crusade for Profit" to retailers, subsequently burgeoned into full-network tv and radio.

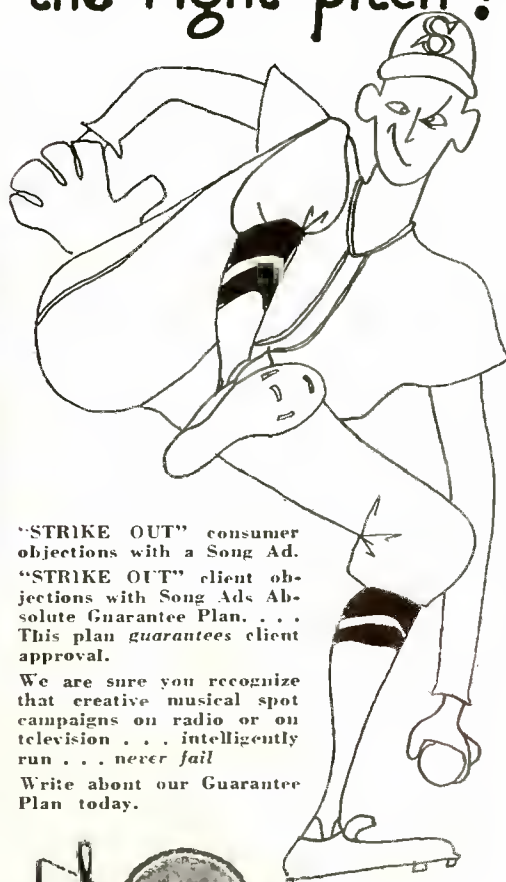
What do Doeskin's chief competitors do on the air? For Kleenex tissues and paper napkins. International Cellucotton has been using the Arthur Godfrey morning program, two 15-minute segments a week on a simulcast basis, (CBS Radio and CBS TV) plus one extra segment weekly on radio only. Scott Paper has two network tv shows working for its Scotties tissues, Scot-Towels and Cut-Rite wax paper: *Omnibus* on CBS TV, for the third straight season, and *My Little Margie* on NBC TV, which it picked up in September 1953. Doeskin keeps a careful check on its competitors' activities so that the company is always aware of new methods of advertising or new

promotional gimmicks they may use, or any big increase in their sales.

For Doeskin the future looks as rosy as the color of its tissue box. It currently has a sales staff of over 70 field salesmen and seven regional managers, plans to expand this sales force in the near future. It boasts about 3,000 distributors and 200,000 retailers all over the U.S. Its plants, states the company's 1953 annual report, are operating, for the most part, 24 hours a day, six days a week to keep up with ever-increasing sales. Plans are in the works to set up production facilities on the West Coast (in addition to those in the East) to handle the rapidly expanding business they are doing there.

To tell its story to consumers, Doeskin will continue to rely on air media, regards its broadcast use as part of a coordinated marketing program. The company sums up its advertising philosophy thus: You don't need a "zillion" dollars to put in advertising in order to become a national product, as long as you use ingenuity and are prepared to back a sound policy. ★ ★ ★

## the right pitch!



"STRIKE OUT" consumer objections with a Song Ad. "STRIKE OUT" client objections with Song Ads Absolute Guarantee Plan. . . . This plan guarantees client approval.

We are sure you recognize that creative musical spot campaigns on radio or on television . . . intelligently run . . . never fail

Write about our Guarantee Plan today.

**Song-ads COMPANY**  
4006 Sunset Blvd.,  
Suite 203  
Hollywood 28, Calif.  
HO 5-6181

Ad-ver-tis-ing set to mu-sic for ra-di-o and T-V!



## DEPARTMENT STORE

(Continued from page 45)

affiliate.

(Not participating in the survey: KFBK, 50 kw, 1530 kc, ABC affiliate; owned by *The Sacramento Bee*.)

The radio announcements were spread over the three-day interviewing period, with the exception of announcements for dinnerware which were spread over four days.

Trained interviewers spoke to customers in the store. Each interview was conducted as the customer was on the point of leaving the survey area (area where test merchandise was sold). If the interviewer was unable to interview everyone who showed an interest in the merchandise, respondents were chosen at random and the number of customers missed was noted.

The customer being interviewed is first told that a survey is being made in the store. Then the interviewer, to help break the ice, asks the customer if he or she has shopped in the store before.

Next the customer is asked if he or she knew about the test merchandise before coming into the store. If the

respondent answers "yes," the interviewer asks how he found out about it.

As a check on the respondent's answer, he is asked what he remembers about the advertising. Unless the advertising the respondent saw or heard can be verified by his description of the advertising, the answer is not counted.

As another check, the customer must tell when he saw or heard the advertising.

Other questions: Did the customer buy the merchandise advertised? Did he buy any other merchandise in the same department? Does the customer live inside or outside the city limits?

To avoid influencing the respondent's answers, at no time during the interview does the ARBI interviewer mention any media.

During Hale's surveys, interviewers contacted and interviewed about 90% of all customers showing an interest in the test items.

As an example of how an ARBI survey is made, here are more details on the girdle study referred to on page 44.

The study was made between 5 April and 7 April (Monday through Wednesday) in Hale's corset shop on the second floor.

There was no window display for the girdles and the only point-of-purchase display was a Sarong girdle on a half figure which was set on a table within the corset department. The department itself is quite a distance from the escalators and elevators.

At times during the interviewing period the department was very busy. The ARBI interviewer noted that in at least one instance a customer (a radio customer) had the girdle in her hand and was unable to get anyone to wrap it and take her money.

Other factors: It rained during the first day of the survey but was sunny the other two days. The interviewer contacted and interviewed about 94% of all customers showing an interest in the test merchandise during the three day period.

The Sarong girdle ad was 30 column inches and appeared in *The Sacramento Bee* on Monday 5 April and cost \$111.60.

Breakdown of the radio schedule follows:

Day	ACR4	AGMS	KROT	KNO4	Total
Mon.	2	2	1	3	8
Tue.	2	2	2	2	8
Wed.	1	1	2	2	6
101 M. number of announcements (varying length 22.					

The radio schedule cost \$111.40.

After the test period was over results of the interviewing were tabulated. Here are highlights of the Sarong girdle survey results:

Radio produced 39 prospects or 33.1% of the traffic.

Newspaper produced 11 prospects or 9.3% of the traffic.

Both radio and newspapers produced six prospects or 5.1% of the traffic.

Prospects who neither saw the newspaper ad nor heard the radio announcements totaled 62 or 52.5% of the traffic.

When it came to actually buying the advertised girdle the influence of the spoken word was more strongly demonstrated.

Radio customers bought 28 girdles—worth 38% of the total girdles dollar volume. About 72% of the radio prospects bought girdles.

Newspaper customers bought only seven girdles—worth 10.6% of total girdle dollar volume. About 64% of the newspaper prospects bought girdles.

"Both" customers (those attracted by both newspaper and radio advertising) bought six girdles—worth 7.9% of total girdle dollar volume. Thus 100% of the "both" customers bought girdles.

"Other" customers (those who had not seen the newspaper ad nor heard the radio announcements) bought 28 girdles—worth 43.5% of the total girdle dollar volume. Only 45% of the "other" prospects bought girdles, however.

Among other trends noted in the survey of the girdle customers is this one:

Traffic generated by the radio advertising was rather substantial on the very first day (11 prospects or 28.2% of the day's total) and increased over the next two days (12 prospects on Tuesday for 34.3% of day's total traffic and 16 prospects on Wednesday or 26.4% of the day's total traffic).

Newspaper-generated traffic, however, was insignificant on the day the paper appeared (only one prospect). On the second day six prospects came in as a result of the newspaper ad (17.1% of the day's total traffic). By the third day, however, returns from the newspaper traffic were dropping off (only four prospects, or 9.1% of the traffic, compared with 36.4% for radio).

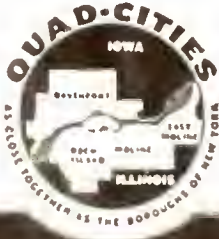
The interviewer noted that several

**WHBF-tv**  
ROCK ISLAND, ILL.

**CBS FOR THE QUAD-CITIES**

is favored by location  
in a 4-city metropolitan  
area, surrounded  
by 10 of the most pro-  
ductive rural counties  
in the nation. Over  
95% of all families in  
this area now have TV  
sets. (264,800)

Les Johnson, V.P. and Gen. Mgr.



*Quad-Cities' favorite*  
**WHBF** AM  
FM  
TV  
TELCO BUILDING, ROCK ISLAND, ILLINOIS  
Represented by Avery-Knodel, Inc.



prospects, representing about 8.5% of the total respondents, reported seeing Sarong advertising in national magazines.

The other nine surveys made in Hale's generally followed the same pattern. In six surveys radio did substantially better than newspapers; in two surveys, radio and newspapers did about the same; in two surveys newspapers did slightly better than radio.

The 10 items which were tested ranged in location from Hale's basement to the third floor. Test items included the following: Men's sport shirts, women's suits, girdles, women's coats, draw draperies, women's nightgowns and p.j.'s, bras, men's white dress shirts, dinnerware and women's swim suits.

Newspapers did a slightly better job in selling the men's sport shirts and the women's coats. Radio and newspapers were tied when it came to selling men's white dress shirts and the women's nightgowns and p.j.'s.

The nightgown advertising expenditure, incidentally, was not evenly split between newspaper and radio. Hale's decided to run the newspaper ad in color which added \$70 to its cost. Additional radio announcements could not be bought because the stations were sold out. In spite of the extra cost and use of color, radio actually did slightly better in selling the nightgowns; 24 radio listeners bought them as compared with 21 newspaper readers who bought the garments.

Nine of the newspaper "test" ads run during the studies were part of a larger Hale's advertisement on the same page. The one ad which stood by itself (it was for draw draperies) did very poor indeed, generating only 20 prospects, of whom only seven bought the item. Radio, on the other hand, generated 51 prospects, of whom 30 actually bought the item. Radio's share of the dollar volume amounted to 37.7% while newspaper's share was only 16%. The newspaper ad couldn't be considered too small, either; it was 70 column inches (more than three full columns). For the same cost (\$260), 57 radio announcements were bought.

Of particular interest to retailers, perhaps, are the results of Hale's lingerie advertising on radio.

In addition to the Sarong girdle survey, Hale's tested a \$5.00 Peter Pan bra. Radio outpulled newspapers. The exact results:

Radio brought 15 people into the

corset department (26.8% of the total traffic), of whom 12 bought bras (worth 38.8% of total dollar volume).

The newspaper ad induced 10 women to come into the department (17.8% of the total traffic), of whom only four actually bought bras (worth only 11.8% of total dollar volume).

There is a growing trend among retailers to use women's lingerie in their radio advertising. The Hale's brassiere copy (below) and the girdle copy on page 44 both use the direct approach in selling—much the same way that lingerie manufacturers use magazine and newspaper advertising.

The Hale's radio copy for the Peter Pan garment went like this:

"Ladies! Confidentially, *you must* have experienced some worried and tortured moments in an ordinary wired bra. Now, at Hale's, 9th and Kay, Peter Pan, makers of famous Peter Pan Foundations, has created a wired bra that brings you *peace of mind* and *takes all the pressure off sensitive areas*. The Peter Pan Freedom-Ring Bra is a wired bra that when unfastened the cups spring towards each other. This unique, spring-away-from-the-body action is the scientific secret that eliminates all irritating pressures! Now you can flirt with glamor and wear those off-the-shoulder summer dresses, sun suits and evening gowns with comfort. A Freedom-Ring bra *cannot* slip or slide. Ladies—the Peter Pan Freedom-Ring bra *cannot* be compared with any other bra ever made and its available in two styles—sizes 32 to 38—A, B and C. At one low price of just \$5—you won't believe it until you wear a Peter Pan Freedom-Ring bra, Hale's second floor, corset shop, 9th and Kay. [Pause] Note: Charge accounts close the 25th. Buy the Freedom-Ring bra—charge it—and you won't have to pay until *June!*"

Joseph B. Ward, president of ARBI, had this to say when asked by SPONSOR about Hale's use of radio:

"I want to point out that it is possible to advertise items such as lingerie on radio and to do it as effectively as in newspapers. Some people think that radio cannot advertise such items as lingerie . . ."

"There is one peculiarity about radio advertising that seems to get lost somewhere in the shuffle. I've felt for a long time from our experience with these studies that radio should be a more personal medium and the copy should be talking to the one woman in

the audience. In other words, when the announcer reads the copy he should sound as if he was talking to one woman. This is particularly important where style merchandise is concerned."

Ward has these conclusions about the Hale's ARBI studies.

1. Based upon the 10 studies in the same store and upon equal dollars for advertising, radio was slightly more effective than the merchant's newspaper ads in providing traffic at the point-of-sale. Therefore, if the newspaper is worth its dollars' worth of advertising to the merchant in terms of traffic, radio has an equal if not better value.

2. More radio customers purchased merchandise, and purchased more merchandise than did newspaper customers.

3. "Both" customers (those attracted by both radio and newspaper advertising) were small in number as has happened consistently in ARBI surveys. The overlap in Sacramento, therefore, between radio and newspapers is negligible.

4. Among "Other" customers (those who neither heard nor saw the advertising), 45.2% of the traffic produced



### First in Viewing Audience

Place your Kansas television budget with the station that from the very beginning, geared its programming to build loyal viewing habits. Buy this attentive audience on **KTVH** and derive more impact from repeated sales messages.

**See Your KTVH  
Sales Representative Today!**



CBS BASIC — DU MONT — ABC  
REPRESENTED BY H-R TELEVISION, INC.

**COVERS CENTRAL KANSAS**



only 21.4% of the dollar volume; therefore, customers not reached by any advertising provided only one-fifth the dollar volume.

5. During the Hale's series customers not reached by radio would most likely have been in the "Other" category, a substantial loss to the store in dollar volume.

6. There is an ear-minded market and an eye-minded market, and it takes *both* radio and newspaper to reach the *entire* potential market.

7. Saturation of announcements on key days as used in this series of studies proves once again that retailers can use radio effectively to sell merchandise in competition with *any* medium.

Referring to Hale's study, Ward said the ARBI tests were only one part—but probably the most important part of a three-month radio "trial" by Hale's.

Ward said that Kevin Sweeney of BAB was instrumental in getting Hale's to try radio. The store decided to invest \$7,500 in a three-month test of the medium. The ARBI tests were made to give store management a real measurement of the use of radio.

The four radio stations carrying Hale's advertising paid for the ARBI test. The department store had allocated the stations \$7,500 to be used any way they wanted. The stations decided to invest the full amount in time and pay for the ARBI research themselves.

BAB, besides helping to get Hale's to use radio in the first place, worked with the store in improving its radio copy.

Net result of the Hale's test? For the first time the store is going to use radio on a steady basis and as part of its regular promotion. This has never been done before. Hart Lyon, manager of Hale's, said the decision to use radio on a permanent basis (\$2,500 a month beginning in September on KXOA) was directly attributable to the results of the ARBI surveys. He said the findings were of such value that Hale's felt it should not turn its back on the conclusions but should use radio in addition to newspapers.

Leading retail stores in Sacramento, besides Hale's, include Eastern, Joseph Magnin, Bon Marche, Sears, Roebuck, Weinstock Lubin, Montgomery Ward, J. C. Penny Co. and Roos Bros.

Hale's is part of the Californian department store chain of Broadway-Hale. Biggest stores are in Los Angeles (The Broadway) and San Francisco (Hale Bros.).

Ward told SPONSOR that the Hale's study was especially useful because it combined several separate surveys involving a variety of merchandise.

"In many stores," said Ward, "we have made only a single survey, or at most two, and very often these surveys have not been sufficient to change the opinion of management and more particularly of the advertising managers in changing their opinion of radio. I believe a series such as Hale's in one store can be quite helpful in indicating where a change might be beneficial."

Ward also referred to a series of surveys made for Block & Kuhl Stores with headquarters in Peoria. This is a chain of 19 department stores throughout Illinois and Iowa.

"We made a series of ARBI surveys for this chain in five stores," Ward said. "Block & Kuhl is a continuing user of radio and has been since the ARBI surveys were made. Again, these ARBI surveys were the factor in getting Block & Kuhl to change its opinion about the use of radio as an advertising medium."

Another department store which has benefitted from the ARBI studies, said Ward, is The Bon Marche in Seattle, where ARBI surveys were made over a long period of time.

"Just recently The Bon Marche finally accepted the principle of 'vertical' saturation and has been using a tremendous number of radio announcements in short periods of time, such as a weekend, with the result that the store moved substantial quantities of merchandise more so than any other combination of media," Ward disclosed.

New ARBI surveys are contemplated in Portland, Ore., Vancouver, B.C., Wilmington, Del., Charlotte, N.C., and Miami, Fla. ARBI also is working on tv studies, has done several radio-tv-newspaper surveys. Last fall ARBI experimented with a special tv vs. newspaper series to try out some techniques to cut the production costs of tv for retailers. This series "was highly successful," Ward said, and a new series now is being prepared in Seattle for further testing.

When ARBI first began making surveys four years ago the firm's operating expenses were much higher than they are now. ARBI now charges about \$500 per survey. Where the number of surveys is such that they can be made in one store in sufficient number, ARBI can reduce the price even further.

Broadcast Advertising Bureau, which worked with the Sacramento stations in getting the Hale's radio activity lined up and which persuaded Macy's New York to invest \$10,000 in radio this past spring for a special promotion (both projects, as indicated before, were successful), now is working with department stores in 35 markets. A BAB spokesman said the organization would go into even more markets—"wherever there is a major market and BAB member stations."

Big markets in which BAB currently is working with member stations in lining up department stores for radio include Chicago, Los Angeles, Detroit, Washington, Baltimore, Seattle and Portland.

BAB is interested not only in the dollar results produced by radio advertising but also in working with the radio stations and retail stores on good radio merchandising. This includes copy research and study, when to schedule both sales and announcements, which items pull best over the radio, proper delivery and other factors.

"The TV Link in the Heart of the Nation"

**KHOL-TV's**  
SIGNAL

**EXCLUSIVELY**

**COVERS**  
**30%**  
of Nebraska's  
**ENTIRE**  
**FARM MARKET**  
with  
**UNDUPLICATED**  
**TV COVERAGE**

\*SRDS Consumer  
Markets, 1954

**KHOL-TV**  
NEBRASKA

CBS-TV Channel 13 DUMONT

DUANE L. WATTS, STATION MANAGER  
Operated by BI-STATES CO., Holdrege

MEEKER TV, INC.



SPONSOR has published four stories on ARBL. They are: "I say ratings are opinion—not facts," 31 May 1954, page 40; "13 questions retailers ask most often about radio," 9 March 1953, page 36; "You need both," 23 February 1953, page 40; "What pulls 'em in," 19 June 1950, page 24.

Other recent articles on department stores and large retailers who use radio and television include the following:

"Department stores disagree on radio, tv value," 8 February 1954, page 56; "Department stores clumsy in use of air media during newspaper strike: Foreman," 25 January 1954, page 10; "What did the New York newspaper strike teach department stores about the use of radio and tv?" 11 January 1954, page 74; "What happened on the air when N.Y.C. newspapers went on strike," 28 December 1953, page 30; "Why don't department stores use more radio and tv?" 30 November 1953, page 56; "Retail store uses own talent to pare tv costs," 21 September 1953, page 66; "R. H. Macy finds radio success formula," 4 May 1953, page 22; "Robot retailing grows in importance," 23 March 1953, page 34; "How Sears in Tucson uses radio," 23 February 1953, page 35.

## ROUND-UP

(Continued from page 73)

with a successful suggestion on how to get the raise, he'd give the listener 10% commission. Hundreds of suggestions poured into Kemp's studio. Last week he presented WNEW's owner-manager, Richard D. Buckley, with a fan's plea for his \$10 raise. Whether it was Buckley's amusement or shrewd interest in listener relations isn't known—but Kemp got the raise. And he told SPONSOR that he'll be sending the listener who told him how a dollar a week for one year as the commission.

The National Safety Council has presented its Public Interest Award to the *Superman* television series sponsored by the Kellogg Co. The award was given for "exceptional service to safety."

No longer will the patois of broadcasting department personnel baffle other members of the Leo Burnett Co. For now being handed out to all Bur-

nett employees is a 16-page "Glossary of Tv Terms" prepared by Gil McClenmand and other members of the Chicago office broadcasting staff. Terms range from "AD—Assistant Director" to "Zoomar Lens—Costly lens permitting rapid and smooth zooms. Extremely effective for outdoor spectacles."

Although the astonishing popularity of table model and portable radios has been spotlighted recently by radio manufacturers and retailers, people are nevertheless still interested in high-fidelity console models. At Magnavox's press showing of its fall line in New York, a group of \$600 and \$700 console radio-phonograph combinations were prominently featured. The radios—many of them priced considerably higher than some of the firm's television sets—were "designed for growing market of quality-conscious people who aren't satisfied with the conventional table model radio," a Magnavox executive told SPONSOR. "People may be satisfied with a portable at the beach," he said, "but they want a beautiful console radio in a handsome cabinet for their living rooms—along with their tv sets."

Plans are being completed for the first national "Best Salesman of the Month" contest to be conducted by Broadcast Advertising Bureau. Seven judges now are being selected and this group will choose the monthly winner. Any of BAB's 850 member-stations can enter the contest. The "best salesman" will be chosen on the basis of (1) imagination used in making the sale, (2) obstacles overcome in completing the sale and (3) time volume involved in the sale. First award will be for sales completed in August, for which the deadline for entries will be 10 September.

Construction of the 1,572-ft. KWTV, Oklahoma City, tv antenna tower is chronicled in pictures and prose in a promotion piece going to agencies and sponsors. Text says the tower will be the tallest man-made structure in the world. It will weigh 1,323.92 pounds. The triangular tower will be supported by 24 guy-cables which vary in diameter from one and a half to two inches. The tower will carry nine 1,000-watt flashing beacons and 18 obstruction lights.

## Gracias SEÑOR HOOPER!



**We've been told your recent Hooper-rating says KIFN has many English-speaking listeners, too!**



Of course, we knew KIFN was reaching 85,000 Spanish-Speaking people . . . but it was a happy surprise to learn that KIFN's good programs and lilting, toe-tapping music have such a big English-speaking audience, too! A "bonus audience" our advertisers get "for free"!

This "bonus audience" we dedicate to our honored friends, our roster of clients!

Si, Señor Businessman . . . your advertising over KIFN should now be still more profitable! Your sales message will be reaching a wider, more varied group of potential customers. You'll share in a better-than-\$20,000,000 market by using



**KIFN Central Arizona's only full-time Spanish-language station!**

**ASK THOSE YANQUIS ABOUT KIFN!**

NATIONAL TIME  
SALES  
17 E. 42nd St.  
New York,  
New York

HARLAN G. OAKES  
AND ASSOCIATES  
672 Lafayette  
Park Place  
Los Angeles, Calif.

# KIFN

**860 Kilocycles • 1000 Watts  
REACHING PHOENIX AND  
ALL OF CENTRAL ARIZONA**



RADIO STATION  
**WSAZ**  
 HUNTINGTON, WEST VIRGINIA  
 SERVING 3 STATES

***Available!***

**CHILLS**  
 FOR THE  
**WARM**  
**EVENING**  
**LISTENER**

**SUNDAY**

THRU

**FRIDAY**

10:00-10:30 P.M.

**MONDAY**

THRU

**FRIDAY**

**"BOSTON BLACKIE"**

**SUNDAYS**

**"SEALED BOOK"**

ON

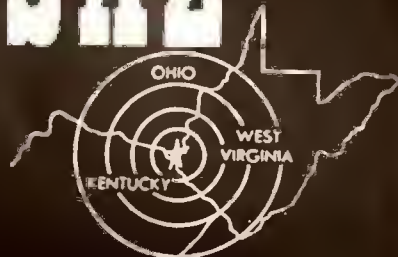
**WSAZ**

THE KATZ AGENCY

National Representatives

5,000 WATTS DAY  
 1,000 WATTS NIGHT  
 930 KC

**WSAZ**



TELEVISION AFFILIATE  
**WSAZ-TV**

Represented by **THE KATZ AGENCY**

# Newsmakers in advertising



**Howard J. Morgens**, advertising v.p. for Procter & Gamble since 1950, has been elected executive v.p. in charge of all U.S. operations (except cellulose, oil mill divisions). P&G President Neil McElroy attributed Morgens' election and promotion of R. Rowell Chase from ad manager to general advertising manager to: "growth of the company's business [which] has made apparent the desirability of putting increased management attention upon the diversified, competitive business of our company."



**Phillip L. McHugh**, head of radio and television for Campbell-Ewald, Detroit, has been elected to a vice president of the agency in charge of all radio and tv activities. McHugh joined Campbell-Ewald several months ago after four years as radio-tv director for Tracy-Locke, Dallas. He was with CBS in New York for 10 years as assistant radio director and radio director. Don R. Benkhart will work under McHugh's direction in the agency's New York office to provide information on activities of networks and package producers.



**Eddie Cantor** is the new executive producer at Ziv Television Programs, Inc. His assignment: To make 39 films and radio shows a year for Ziv. His salary: \$9 million for seven years with Ziv. "This is a great opportunity for me," Cantor said. "A performer never likes to think of retirement and hates to leave show business. With Ziv . . . I will be on both sides of the show business street . . ." Cantor will work with Maurice Linger, v.p. of Ziv's West Coast studios, and Herbert Gordon, programing v.p.



**Hugh B. Terry** is the newly elected president of the Aladdin Broadcasting Corp., formed after Time, Inc. formally took over KLZ-AM-TV, Denver, following FCC approval of its sale. Time paid \$3.5 million for the stations, which had been owned by Aladdin Radio & Tv, Inc. Roy L. Larson, Time president, said there would be no change in personnel or policy and that the station would be managed and operated from Denver. New station manager is Phil Hoffman, formerly v.p. of KOAT-TV, Albuquerque.





there's a  
**Meredith\* Television Station**  
in view!

If you're looking for sales results in four of America's important markets - Kansas City, Missouri; Syracuse, New York; Omaha, Nebraska; Phoenix, Arizona, contact the Meredith\* TV Station.

Meredith\* TV Stations are long on  
**SHOWMANSHIP, SALESMANSHIP and RESULTS!**

**Meredith\*** *Television* **Stations**

**KCMO-TV**  
KANSAS CITY, MO.

**WHEN-TV**  
SYRACUSE, N. Y.

**KPHO-TV**  
PHOENIX, ARIZ.

**WOW-TV**  
OMAHA, NEBR.

KCMO-TV, WHEN-TV & KPHO-TV represented by The Katz Agency • WOW-TV represented by Blair-TV, Inc.  
\*Meredith Television Stations Are Affiliated with **Better Homes and Gardens** and **Successful Farming** Magazines





### Spot radio's stature

National spot radio today is at one and the same time startlingly successful in getting business and under-recognized.

Spot radio's billings have risen steadily during the years of television's greatest growth. It has recruited new clients rapidly. It has gotten results. But there are amazing gaps in the knowledge of some executives about the medium.

SPONSOR hopes to clear up some of the misunderstanding with the article which appears in this issue starting page 31. It's an article we hope advertising managers and account executives will pass on to sales vice presidents and other company top-rankers who aren't directly concerned with advertising matters.

Actually the problem of spot radio's under-recognition is one which is greatest outside the ranks of men who work with advertising intimately. The veteran adman doesn't need us to ex-

plain spot radio to him. But the executive vice president or the heads of your district sales offices are more likely to need some briefing.

One of the reasons spot isn't uniformly understood is the medium's name itself. Since "spot" is used everywhere—except in the pages of SPONSOR—as a word meaning short announcement, a lot of people conclude spot radio means using announcements. Of course that's not true. You can buy local programs: you can buy into portions of programs. What really characterizes spot is not the form of time you buy but your great flexibility in choice of market and audience.

When this and other important things about spot aren't understood throughout a company, stumbling blocks to the best use of the medium are created. The sales force may be unexcited about word of a spot campaign because they don't understand its impact the way the company's advertising people do. So we suggest you spread the word up and down the echelons of your company with this issue's spot radio article.

\* \* \*

### The inside story

Ever since Young & Rubicam changed its time and spacebuyers into all-media buyers, there's been keen interest in how the system works. How do you train a black-and-white man for buying radio and tv? How does one man see the salesmen from all media? What do buyers themselves think of the setup?

The article starting on page 34 this issue answers these questions. It's another of SPONSOR's efforts to take read-

ers inside offices where advertising is created and get them facts they can use. We aren't interested in the type of article which might have been written by a publicity man and which amounts to a tourist's eye view of admen at work. Our concept is:

If you had time to visit an agency other than the one you work in or work with, you'd want to talk to a lot of people all over the shop. You'd enjoy getting some of the over-all thinking of the president. But you'd also like to find out how the time-buyers and the copywriters operate. We do what you don't have time to do.

In the article this issue on Y&R our exploring is confined to the media department. But in previous articles recently we've covered the complete operations of Cunningham & Walsh and BBDO. Our writers spent their full time for more than a week at these agencies. In addition to interviewing agency people, writers worked on copy-writing assignments from the agencies to really get the feel of working there.

We hope it's an approach all of our readers find as useful and as interesting as those who've written in with loudly applauding letters. But we'd like more than orchids in our letters to the editor. What agencies would you like us to go to next? What would you like to know about them? A note from you will help shape our reporting.

In future issues we're going to go to other than agency operations. We're hoping, for example, to have one of the staff spend a week or more sitting next to an advertising manager and functioning as an assistant.

## Applause

### Heroes of the heat

August is the time of year a lot of businesses slow down and doze in the heat. But it's the roughest time of all wherever radio and tv campaigns are bought and planned. Timebuyers particularly work into the night to make deadlines for fall.

Of course that's just one more of the things your friends in other businesses will never get through their heads. You are always being kidded about life on

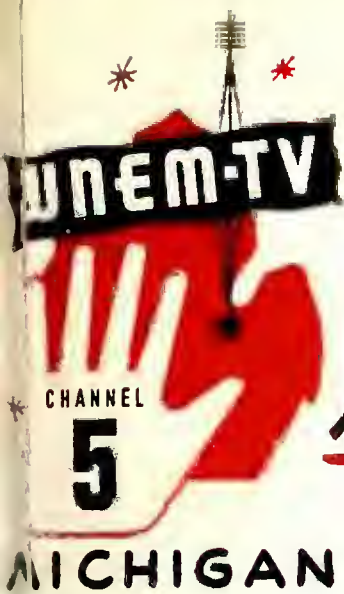
the golf links if you're in the advertising business. The kidders ought to get an opportunity to try some 12- and 14-hour days working on fall campaigns.

This summer is particularly high-pressure in a lot of shops because radio and television activity is as hot as the weather. Adding to the campaigns which were planned way ahead of time, too, are the usual after-thoughts. Whether it's a matter of necessity that does it or just human procrastination,

every agency is bound to get at least one campaign that has to be thrown together almost the day it's to break.

The men and women who take the pressure when the temperature's at its hottest deserve more applause than they usually get. Instead of adding any adjectives of our own, here's a suggestion to management in agency and client offices. Now above all is the time to write that memo or letter of thanks for jobs well done.





# SELLEVISION

*Active*



*Proof Positive*



After only four months on the air WNEM-TV received official notification that CHANNEL 5, WNEM-TV has received the National Award from the AVCO Manufacturing Corporation in conjunction with the National Broadcasting Company for the most outstanding promotion and merchandising of all stations in the NBC Television Network. This award is for outstanding promotion and merchandising for the NBC Television Network Program, "Hit Parade" which is sponsored by the AVCO Manufacturing Company for Crosley Products. — Here's the know-how to make your sales zoom with WNEM-TV paid newspaper ads, paid radio promos, TV promos, and floor, counter, and window displays at the Point-of-Sale.

SET COUNT - 205,160 POPULATION 1,000,000

**WNEM-TV**  
**NBC - DUMONT**

*Serving SAGINAW  
BAY CITY - MIDLAND  
FLINT and all of  
Northeastern Michigan*



The BIG TOP goes up

in Kansas City—

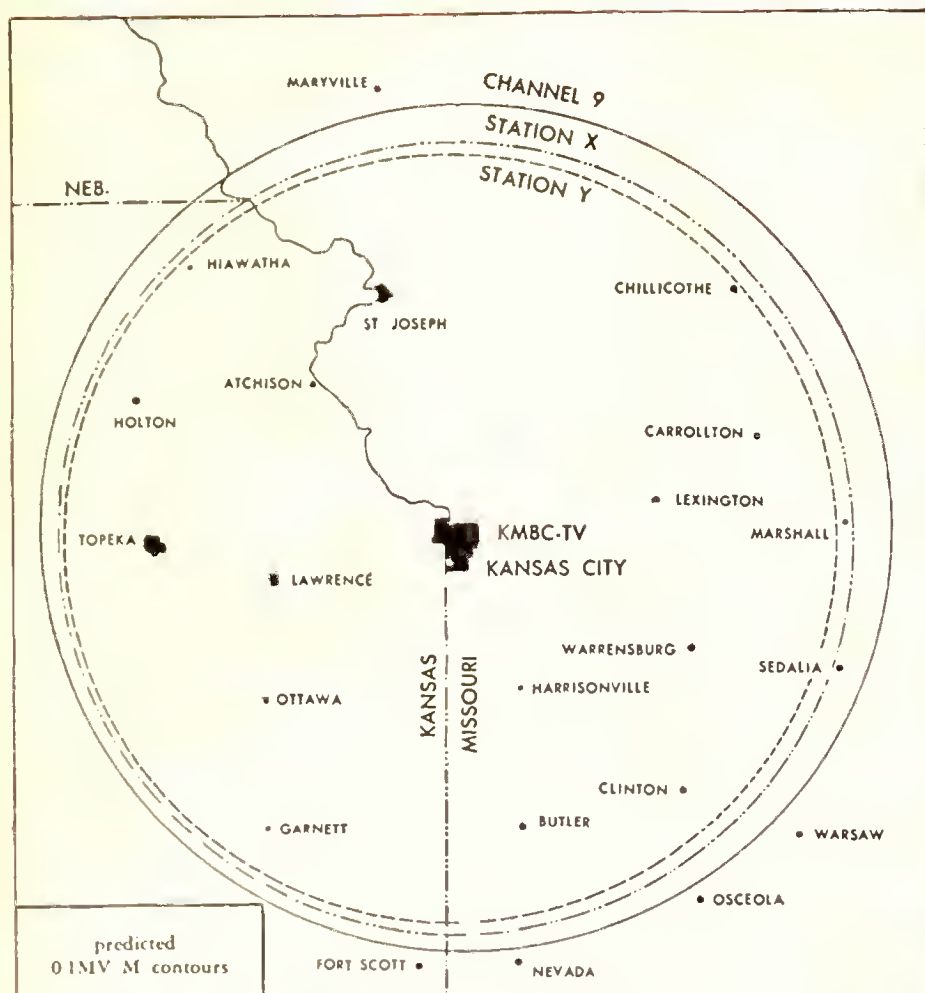
# KMBC-TV

## "Tall Tower" Ready in September...

1,079-foot tower . . . . 316,000-watts power

As you read this page, work proceeds day and night on the new KMBC-TV tower and RCA transmitter installation in Kansas City. These new facilities make Channel 9 the undisputed BIG TOP TV station in the Heart of America. The predicted 0.1 mv/m cov-

erage map, prepared by A. Earl Cullum, Jr., consulting engineer, shows how KMBC-TV increases the Kansas City television market by thousands of additional TV homes.



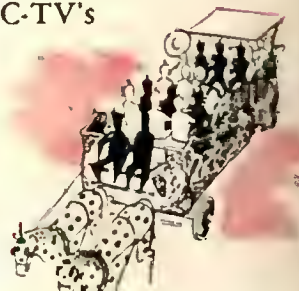
## BIGgest power TOPmost tower

With its tall tower and full power, KMBC-TV brings an entirely new value to television advertising in the Heart of America. No other Kansas City station gives you the unbeatable advantage of mass coverage *plus* the audience-holding programming of CBS-TV . . . the nation's leading network . . . combined with KMBC-TV's own great local shows.

**Get on the CHANNEL 9  
Bandwagon NOW!**

Contact KMBC-TV or  
your Free & Peters  
Colonel for choice  
availabilities.

FREE & PETERS, INC.  
National Representatives



Basic Affiliate



ONE OF AMERICA'S GREATEST BROADCASTING INSTITUTIONS—Here Channel 9 (and Radio Stations KMBC-KFRM) originate some of the most ambitious local programming seen and heard in the Heart of America. TV facilities include 15-set TV studios, a 2600-seat theater, both RCA and Dumont studio camera chains, RCA film cameras, telops, telejectors, film projectors, rear-vision slide projector, spacious client viewing room and two complete sets of remote equipment. Color telecasts can be handled from the new RCA 316,000-watt transmitter.

# KMBC-TV

## The BIG TOP Station in the Heart of America

Don Davis,  
Vice President

Jahn T. Schilling,  
Vice President and General Manager

George Higgins,  
Vice President and Sales Manager

and in Radio it's KMBC Kansas City, Missouri

KFRM for the State of Missouri